AP IN SECURITY GUARD TALKS

RIGHTS WATCH
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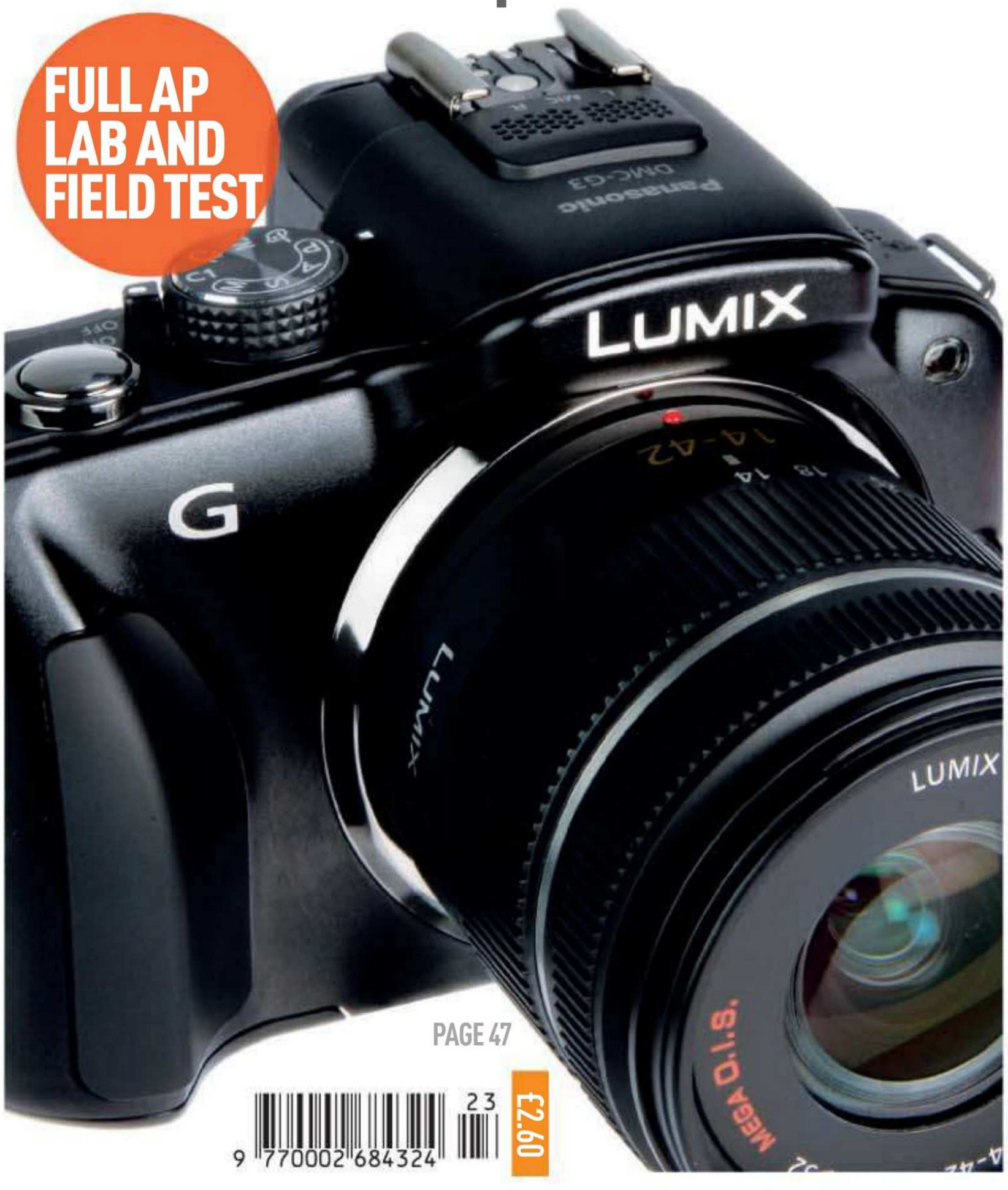
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DMC-G3

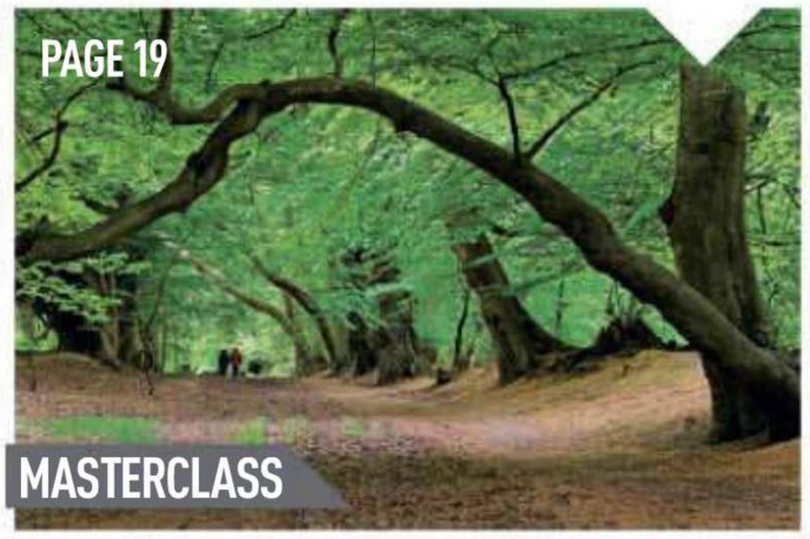
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PAGE 19

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WOODLAND TECHNIQUE

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ON TEST

PAGE 60

NIKON FAST AND WIDE

Slim P300 with 24mm f/1.8 lens



PAGE 35

BEHIND THE SCENES

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Contents

Amateur Photographer For everyone who loves photography

THE CENSUS that some of us filled in this year questioned whether we felt British or European. Sovereignty and nationalism are words often associated with aggressive attitudes instead of peaceful pride in the land from which we sprung. Nationality, like gender, is a fact (though in neither case an unalterable one), and people from different nations and cultures are different, having different ideas and approaches to everyday issues. Many British people enjoy the idea of 'splendid isolation', and while our national identity is distinctive from that of our neighbours, the difference comes only in the whole rather than in the separate characteristics that make that single personality. In our desire to be on time we are quite like the Germanic nations, and in art perhaps more like the Latins. We love to cook outside like the Australians, but drink like Vikings. When it comes to buying cameras, though, we are most like the people of East Asia. Our take-up of compact system cameras sets us pleasingly apart from the rest of Europe, and poles apart from the USA. These miniature systems make up over 30% of the Japanese interchangeable-lens camera market, and over 20% in the UK, while the Americans seem to be ignoring them completely.



Damien Demolder
Editor

THE AP READERS' POLL

IN AP 21 MAY WE ASKED... Why do you buy second-hand equipment?



YOU ANSWERED...

A To collect	**2%**
B To use	**57%**
C A bit of both	**22%**
D I only buy new	**19%**

THIS WEEK WE ASK...
What would make compact system cameras more attractive to you?

VOTE ONLINE **www.amateurphotographer.co.uk**

NEWS, VIEWS & REVIEWS

5 NEWS
AP in security guard talks at Home Office; World Press Photo show axed; Leica unveils V-Lux 'super zoom'

10 REVIEW
The latest books, exhibitions and websites

90 THE FINAL FRAME
Faced with digital obsolescence, should we really feel pressured to upgrade our cameras? Roger Hicks investigates

TECHNIQUE

14 PHOTO INSIGHT
Heather Angel talks us through her shots of a dragonfly emerging from its larval casing and explains how you can find interesting images close to home'

19 MASTERCLASS
Landscape photographer Tom Mackie whisks five readers off to Hertfordshire's Ashridge Forest and explains how to capture creative woodland images. Oliver Atwell joins them



© TOM MACKIE

COVER PICTURES © DAVID HARRIS, TIM ROOKE/REX FEATURES LTD

TESTS & TECHNICAL

45 TESTBENCH
Harman by Hahnemühle Gloss Baryta inkjet paper and Gossen Digisky exposure meter

47 PANASONIC LUMIX DMC-G3
With its 15.8-million-pixel sensor, improved AF system and smaller body than its predecessor, the Panasonic G3 could be the upgrade that micro four thirds have been waiting for. Richard Sibley puts it to the test

58 ASK AP
Our experts answer your questions

60 NIKON COOLPIX P300
Nikon's P300 high-performance, pocket-sized compact camera has a fast f/1.8 lens. Tim Coleman tests the latest addition to the Coolpix range

64 ELEMENTAL TRINITY TWIN-HEAD STUDIO FLASH KIT
With a price tag of less than £700 for a powerful 600Ws twin-head lighting kit, is the Elemental Trinity Twin value for money? Mat Gallagher finds out

YOUR WORDS & PICTURES

12 LETTERS
AP readers speak out on the week's issues

13 BACKCHAT
AP reader Martin Johnson believes that young people are keeping the spirit of film photography alive

26 APPRAISAL
AP Editor Damien Demolder examines your images, offering words of wisdom and constructive advice

38 READER SPOTLIGHT
Another selection of superb reader images

FEATURES

28 PATCHWORK PICTURES
Mark Murfitt takes dozens of shots of one location to create his striking joiners. He gives Gemma Padley a glimpse into what he does, and explains why this is the only style of photography that gets his creative juices flowing

35 A RIGHT ROYAL PHOTO SHOOT
The wedding of Prince William to Kate Middleton generated waves of excitement across the world. But what was it like to be there as a photographer? Royal photographer Tim Rooke talks to Gill Mullins about the day



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HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

HOW TO CONTACT US Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU **AP Editorial Telephone:** 0203 148 4138 **Fax** 0203 148 8123
Email amateurphotographer@ipcmedia.com **AP Advertising Telephone:** 0203 148 2517 **Email** lee_morris@ipcmedia.com **AP Subscriptions Telephone:** 0845 676 7778
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We did more training last year than the previous five years combined

Jessops boss interview, page 7

Government seeks AP advice • Home Office pledges further talks

AP IN SECURITY GUARD TALKS AT HOME OFFICE

AP RIGHTS WATCH
Committed to defending your photographic rights!

PRIVATE security guards must not 'blanketly' target photographers and should adopt a more courteous, open and friendly approach to people taking pictures, the Home Office has told AP.

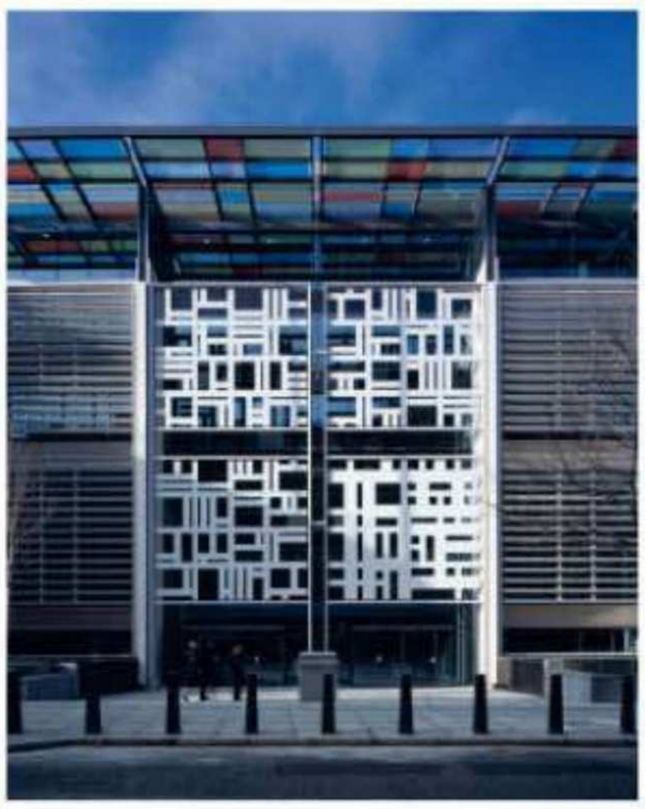
The Government said it has relayed photographers' concerns about 'overzealous' security personnel to the head of Project Griffin, a controversial police initiative that calls on security guards to report people suspected of taking 'hostile reconnaissance' photographs.

'They [security guards] should not be just blanketly engaging with photographers,' said Rob Hunt from the Office for Security and Counter-Terrorism in a meeting with photography groups on 24 May.

Project Griffin was first introduced in London in April 2004 and has since been widely adopted across the UK.

It is designed to co-ordinate the resources of police, local councils and businesses, and is endorsed by the Security Industry Authority, according to the Project Griffin website.

Now the Government says the training that police give those taking part in the project is under scrutiny.



AP news editor Chris Cheesman and Editor Damien Demolder took part in key talks at the Home Office (above) on 24 May

'We have been feeding in concerns from the [counter-terrorism] review,' confirmed Home Office official Rosa Beer, who said that a new Project Griffin 'training package' will be released in the autumn.

The move follows consultation with photographers, which took place in the run-up to publication of the counter-terrorism review, and proposals outlined as part of the Protection of Freedoms Bill.

In the review – published in January – the Government said it would look at the guidance available to security guards and consult with photographic bodies on how it might be improved.

The Home Office appeared to confirm that the Government will tackle this hotly debated issue, which photographers see as an ongoing threat to their job or pastime.

Last month, photographers staged a peaceful protest in central London, complaining that they continue to fall victim to 'insane' security rules (see *News*, AP 21 May).

Organisations invited to take part in the latest meeting at the Home Office included *Amateur Photographer*, the National Union of Journalists, the Royal Photographic Society, the Bureau of Freelance Photographers and photo rights campaigning website SceneThat.

SNAP SHOTS

● A London-based photographer has appeared in court on a charge of attempted rape. Lee Christopher Cropper, 30, of Tottenham, London, appeared at Wood Green Crown Court on 20 May for a preliminary hearing. The photographer has been remanded in police custody. He is next due to appear at Wood Green Crown Court on 15 July for a plea and case management hearing. Police say the photographer was arrested on 12 May and has been charged with attempted rape and a sexual assault on a woman. On 25 May, a bail application in Cropper's absence was refused by Judge Darling at Wood Green Crown Court. It is understood that Cropper's clients include several celebrities.

WORLD PRESS PHOTO SHOW AXED

ORGANISERS of a World Press Photo exhibition were forced to close the show after the presence of pictures by an Israeli photographer caused a storm of protest.

It was deemed that a series of images by Israeli photojournalist Amit Sha'al would be a threat to public safety if they had remained on display in Beirut, Lebanon.

They were among an exhibition of prize-winning images from the 2011 World Press Photo contest, which opened on 12 May.

Unable to guarantee the safety of visitors, organisers decided to pull the show ten days before it was due to end.


© AMIT SHA'AL, ISRAEL, CALCALIST

Staff voiced safety concerns 'due to protests against the displaying of work by an Israeli photographer', said a World Press Photo spokeswoman.

'The integrity of our exhibition was at stake,' added World Press Photo managing director Michiel Munneke.

'Removing any prize-winning photos would come down to censorship, which for us is not acceptable.

'In this instance, closing the exhibition was the only way we could remain true to our principle of promoting freedom of information.'

Organisers say they were not aware of any objections to the content of Sha'al's photos, which show street scenes in current-day Israel, juxtaposed with 'historic photographs of the same location'.

Sha'al's images won third prize in the World Press Photo contest's Arts and Entertainment category.



Do you have a story?

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A week of photographic opportunity

PHOTODIARY



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Wednesday 8 June

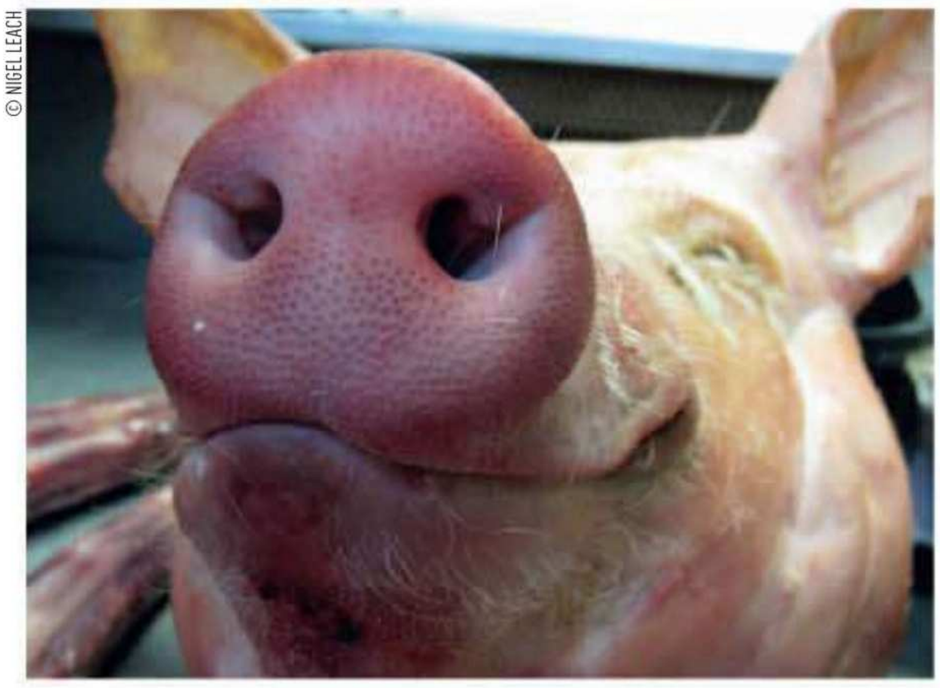
EXHIBITION by Sarah Crew, until 16 June at Red Gate Gallery, London SW9 8RU. Tel: 0207 326 0993. Visit www.redgategallery.co.uk. **EXHIBITION** Wales Uploaded by Glyn Davies, until 10 June at AOP Gallery, London EC2A 4QS. Tel: 0207 739 6669. Visit www.the-aop.org.

Thursday 9 June

EXHIBITION Point of Interest by Magnum photographer Peter Marlow, until 2 July at Wapping Project Bankside, London SE1 9LR. Tel: 0207 981 9851. Visit www.thewappingprojectbankside.com. **EXHIBITION** The Audrey Collection, photographs of Audrey Hepburn by Hollywood photographer Bob Willoughby, until 26 June at Proud Chelsea, London SW1 5XP. Visit www.proud.co.uk.

Friday 10 June

EXHIBITION Art in the Wild by Roger Hooper, until 3 July at gallery@oxo, London SE1 9PH. Tel: 0207 490 3907. **DON'T MISS** Isle of Wight [rock] Festival at Seaclose Park, Isle of Wight, until 12 June (ticket resales available at time of writing). Visit www.isleofwightfestival.com.



© NIGEL LEACH

Saturday 11 June

DON'T MISS Photomarathon UK – participants take 12 images on 12 topics over 12 hours. Begins at Wales Millennium Stadium, Cardiff, at 10am (entry £15). Visit www.photomarathon.co.uk. **EXHIBITION** Hard Rain: What'll You Do Now?, until 29 October at Royal Botanic Gardens, Surrey TW9 3AB. Tel: 0208 332 5655. Visit www.kew.org.

Sunday 12 June

EXHIBITION Time Passing by Doug Chinnery, until 12 June at Patchings Art Centre, Nottinghamshire NG14 6NU. Visit www.dougchinnery.com. **EXHIBITION** John Bumer – The North, until 12 June at Third Floor Gallery, Cardiff CF10 5AD. Tel: 0292 115 9151. www.thirdfloorgallery.com.

Monday 13 June

DON'T MISS Portrait Photography workshop (9am-4pm, price £50) at Nymans, West Sussex RH17 6EB. Tel: 01444 405 250. Visit www.nationaltrust.org.uk. **EXHIBITION** Recording the New: The Architectural Photography of Bedford Lemere & Co, until 30 October at V&A, London SW7 2RL. Tel: 0207 942 2000. Visit www.vam.ac.uk.

Tuesday 14 June LATEST AP ON SALE

EXHIBITION Don't Call Me Urban by Simon Wheatley, until 24 June at Rich Mix, London E1 6LA. Tel: 0207 613 7498. Visit www.richmix.org.uk. **EXHIBITION** Figures and Fictions: Contemporary South African Photography, until 17 July at the V&A South Kensington, London SW7 2RL. Tel: 0207 942 2000. Visit www.vam.ac.uk.

Ideal for street photography, says Leica

LEICA UNVEILS WIDEANGLE V-LUX 30 'SUPER-ZOOM'



LEICA has unveiled the V-Lux 30, a 14.1-million-pixel digital compact camera that it bills as an ideal travelling companion.

The V-Lux 30 shares a similar specification to Panasonic's Lumix DMC-TZ20. It boasts a 3in LCD touchscreen (460,000-pixel resolution) and a lens designed to deliver the 35mm viewing angle equivalent of a 24-384mm zoom.

Due on sale this month, the matt black model is claimed to be ideal for wideangle landscapes, architectural scenes and street photos.

It also features a 3D mode, which combines two photos taken in sequence.

These are viewable in MPO format on 3D-compatible screens, says Leica.

Also on board is full HD video recording (1080i AVCHD format) and a built-in stereo microphone with electronic 'wind noise filter'.

A GPS function records the geographical co-ordinates of the photographer's location, saving the information in the image's Exif data.

The £550 kit will include Adobe Photoshop Elements 9 image-editing software.

A leather case and soft leather pouch will be available as optional extras.



WIN A LEICA M9

FFORDES Photographic is celebrating its 50th anniversary and, to commemorate the occasion, the company has joined forces with *Amateur Photographer* to offer one lucky reader the chance to win a Leica M9 Special Edition and 35mm f/2 Asph chrome lens worth more than £7,000.

To enter the Amateur Photographer/Ffordes Photographic prize draw, simply collect six differently numbered tokens and fill in the form that will appear in AP 18 June. Token 4 is printed here. The remaining four tokens will then appear in AP issues dated 18 June (token 5), 25 June (token 6), 2 July (token 7) and 9 July (token 8). We're printing eight tokens, but you only need to collect six. You will also be able to download a maximum of one token from the AP website at www.amateurphotographer.co.uk and one token from the Ffordes website at www.ffordes.com if you miss any of the tokens published in the magazine.

Attach the six tokens to the special entry form, complete your details and send it to Amateur Photographer/Ffordes Competition, IPC Media, 8th Floor, Blue Fin Building, 110 Southwark Street, London SE1 0SU. The closing date for receipt of completed entry forms is Friday 29 July 2011.

The winner of the Ffordes 50th Anniversary Leica M9 Special Edition and 35mm f/2 Asph lens will then be drawn at random after the closing date.

Full details and rules appeared in AP 21 May 2011 and can be viewed at www.amateurphotographer.co.uk/ffordes.

So make sure you collect your tokens to be in with a chance of winning this fantastic Leica M9 Special Edition camera with lens worth more than £7,000!



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SNAP SHOTS

● Sigma's flagship SD1 DSLR is due to go on sale this month, priced £6,199.99. First announced last year, the 46-million-pixel DSLR is billed as Sigma's most sophisticated SD camera yet. The SD1 is the sixth Sigma camera to use the Foveon X3-type imaging sensor. It uses an APS-C-sized sensor and is equipped with 15.3 million pixels, each with three photosites buried at different depths in the silicon structure of the sensor. The camera's sensor contains 4800x3200 pixels in a space measuring 24x16mm. This new Foveon X3 sensor is larger than the 20.7x13.8mm unit used in previous Sigma SD cameras, and will take the focal length magnification factor from Sigma's usual 1.7x to the more standard 1.5x used by other APS-C-format camera manufacturers. In a move away from industry trends, Sigma has switched the storage medium of its latest DSLR to CompactFlash, from the SD-type cards used in the SD15.



Do you have a story?

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Photo chain boss gives exclusive interview

JESSOPS CHIEF CAUTIOUS DESPITE SALES BOOST

JESSOPS has notched up 'solid' like-for-like sales growth so far this year and maintains the confidence of its bankers, says chief executive Trevor Moore (pictured).

The CEO said Jessops has achieved single-digit like-for-like sales increases, although he declined to elaborate.

Moore said the business has 'stabilised' since the financial restructure nearly two years ago that saw the main operating company sold to a new firm, 47% owned by HSBC bank.

Despite seemingly buoyant trading, Moore insists he has no plans to expand the chain.

'Two hundred [stores] is a good critical mass across the UK... We can build a very successful business with the stores we have got,' said Moore in an exclusive interview with *Amateur Photographer.*

Also, keen to remain a specialist photo retailer, Moore ruled out any immediate plans to expand its product line into areas such as TVs.

'We are sticking to the knitting... I don't need that risk. I don't need that diversion. That may change in three years' time,' he told us.

Although Moore admits that looking beyond a three-year plan in this economic climate is 'very difficult', he remains positive and says the firm is reaping the benefits of a nationwide staff training programme launched last year.



© DAMIEN DEMOLDER

Jessops chief executive Trevor Moore

'We did more training last year than the previous five years combined,' he said, adding that it will take time 'to equip all employees with the technical knowledge they need to make them "experts". In one year we can't right that wrong,' he added.

The chain plans to continue its store refurbishment programme, although many shops will be merely 'refreshed' rather than see a Centre of Excellence-style makeover like the Birmingham shop revamp, which cost hundreds of thousands of pounds.

It seems to be paying dividends. 'The new [store] format seems to be drawing in more people who want to pick up a camera, as well as seasoned experts,' said Moore, who was appointed CEO in September 2009.

Moore has even considered reintroducing a second-hand service once again, five years after it was axed to the dismay of many amateur photographers.

Although Moore sees the commercial opportunity of second-hand equipment, he said the idea is something he has decided to 'park' for the time being.

'We have thought long and hard whether we can make it work in selected stores, but we are a very small team.

'I need a level of skill and management that I can't apply to it.'

'I would love to be in that space... I wouldn't say no to ever doing it [again].'

TWITTER PHOTOGRAPHY RIGHTS ROW SURFACES

AP RIGHTS WATCH
Committed to defending your photographic rights!

FEARS have escalated that photos posted on Twitter will be sold to third parties without the photographer's consent – a danger exposed by *Amateur Photographer* five months ago.

Twitpic – a firm that enables Twitter users to upload their photos – has been forced to issue a statement after controversially amending its terms of use.

Its revised terms state that Twitpic can 'distribute that content on twitpic.com and to our affiliated partners'.

Although Twitpic has since made clear that users 'retain all copyrights' to their photos and videos, a spokesman for the Intellectual Property Office told AP that, by agreeing to the terms and conditions, the photographer automatically grants Twitpic the right to distribute their images.

This means that, in practical terms, Twitpic users lose control of their photos.

Concern intensified when it was announced that Twitpic had struck a deal with entertainment picture agency WENN, allowing it to sell on Twitter images.

WENN's chief executive Lloyd Beiny stressed that the agreement with Twitpic only applies to pictures 'taken by' celebrities and not images uploaded by the general public.



Twitpic came under fire from users when it changed its terms. Effectively, users relinquish their rights when signing up

However, WENN already has a similar agreement with Plixi – another firm enabling Twitter users to share their images.

Speaking to AP in January, Beiny did not rule out selling on other types of Twitter images to the wider media, such as pictures of a breaking news story – whether taken by a celebrity or not.

Commenting on the Twitpic deal, he insisted: 'We are not after 99.9% of pictures.'

Referring to a report in the *Metro* newspaper, which claimed that Twitpic users lose their photographic rights, he told us: 'A lot of fuss is being made about nothing... they [Twitpic users] don't lose their rights, they own the copyright.'

Beiny declined to comment on WENN's current agreement with Plixi (since renamed Lockerz), which – as we revealed earlier this year – appears to give WENN the right to choose whether to use photos uploaded by members of the public, not just celebrities.

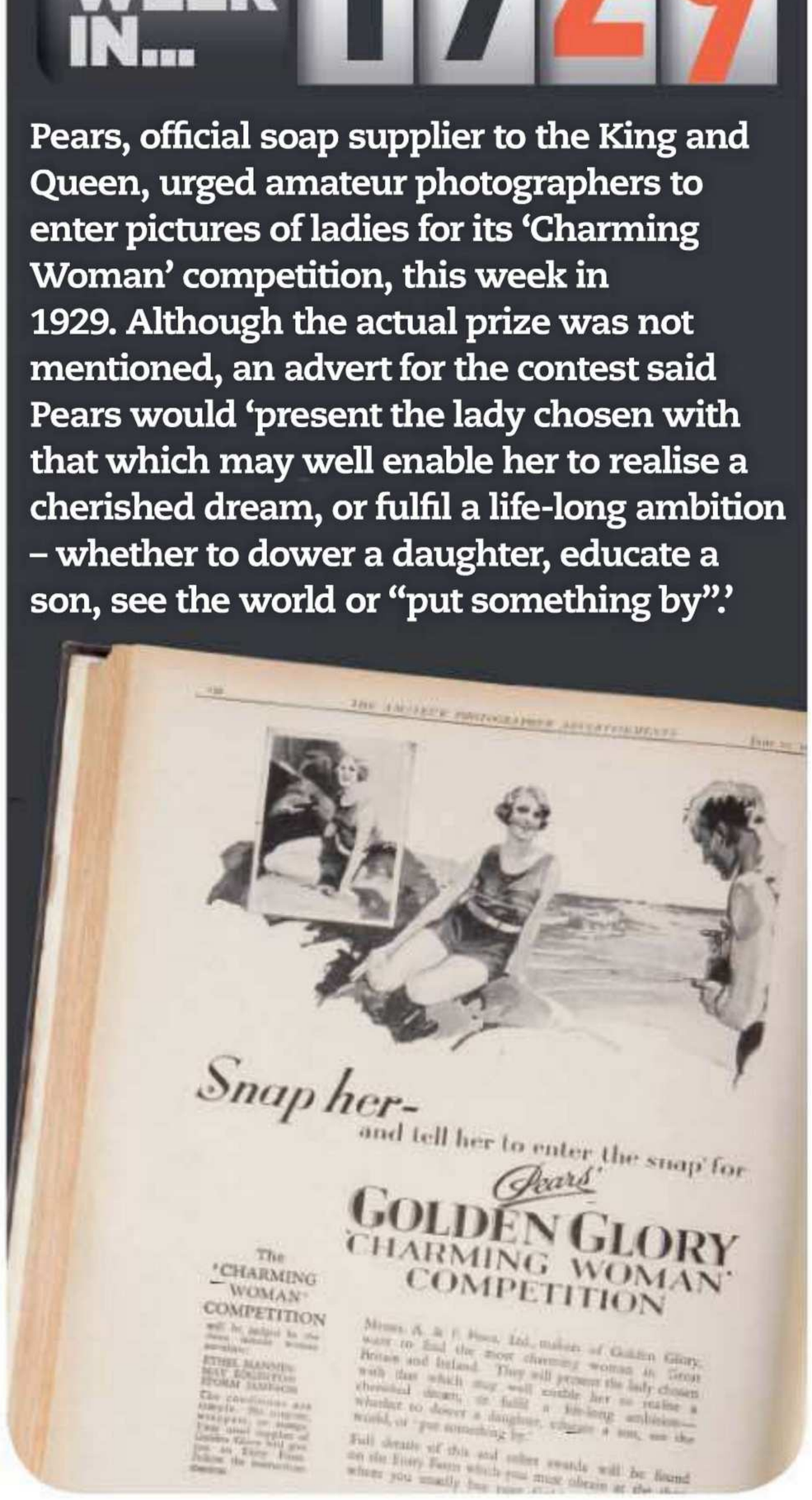
In January, he told us: 'It [the agreement with Plixi] applies to all pictures, but unless it is something really exceptional it is unlikely we would be interested in anything other than a celebrity.'

Twitpic's revised terms state: 'You retain all ownership rights to Content uploaded to Twitpic.

'However, by submitting Content to Twitpic, you hereby grant Twitpic a worldwide, non-exclusive, royalty-free, sublicenseable and transferable license to use, reproduce, distribute...'

AP THIS WEEK IN... 1929

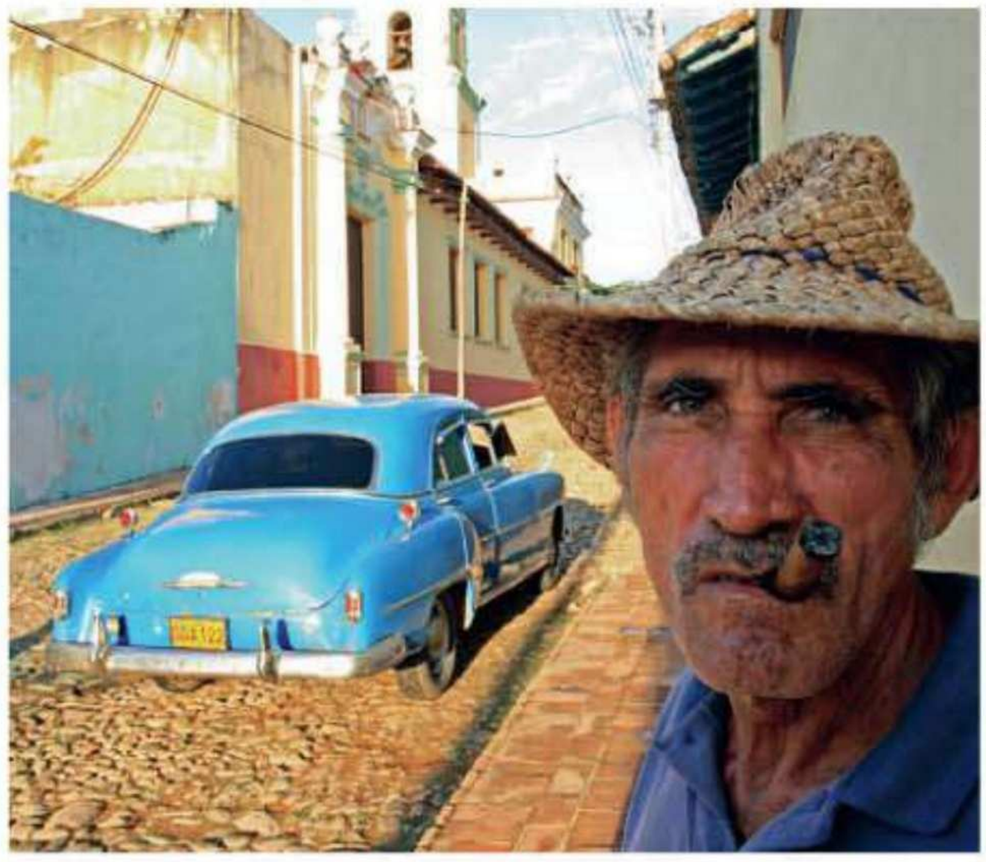
Pears, official soap supplier to the King and Queen, urged amateur photographers to enter pictures of ladies for its 'Charming Woman' competition, this week in 1929. Although the actual prize was not mentioned, an advert for the contest said Pears would 'present the lady chosen with that which may well enable her to realise a cherished dream, or fulfil a life-long ambition – whether to dower a daughter, educate a son, see the world or "put something by".'



SNAP SHOTS

● New photographic holidays to Cuba have been announced, the first of which is due to take place on 20 November. The two-centre trip will be based in Havana and Trinidad. It will be hosted by photographer Keith Cardwell and will include a day spent with the photographer Perfecto Romero. He will talk about how he documented the Cuban revolution and his experiences with Che Guevara. The trip costs from £2,945 per person, including flights, six days of tuition and ten nights' full-board accommodation. Visit www.authenticadventures.co.uk or call 01453 823 328.

● A Canon Pro In-Store Day is set to take place in Southampton on Saturday 2 July. Canon staff will be on hand to give in-depth demos and to answer queries at the free-to-enter event. Other brands represented include LowePro and Giottos tripods. The event takes place from 9am-5.30pm at the LCE Pro Centre, 11 Civic Centre Road, Southampton, Hampshire SO14 7FJ. For details call 023 8033 1720.



© MIGUEL DE FREITAS

Amateurs in frame for honours

CALLING ALL 'CITIZEN PHOTOGRAPHERS'

A winning entry by Miguel De Freitas, who was named Citizen Photographer of the Year in 2010

AMATEUR photographers who have witnessed a breaking news story are urged to enter their pictures into the BT Citizen Photographer of the Year.

Aimed at members of the public, the contest is part of the UK Picture Editors' Guild Awards and is designed to 'reflect the impact of citizen journalism on newspapers and websites', say organisers.

AP Editor Damien Demolder will help judge the competition.

The BT Citizen Photographer of the Year will receive £500.

Entries must have been captured between 17 July 2010 and 16 July 2011.

The closing date for the competition is 31 July 2011.

There are other award categories, open only to professional photographers, entries to which will be judged for the Guild's overall Photographer of the Year title.

The winners will be announced at an awards ceremony due to take place in central London in September, hosted by BBC News presenter Kate Silverton.

For full details visit www.piced.net.

Club news from around the country

CLUBNEWS

CITY OF LONDON & CRIPPLEGATE PHOTOGRAPHIC SOCIETY

The society will hold a workshop on 'How to get the most out of your digital camera', on 7 June at City YMCA, London EC1Y 8LX (starts 6.45pm). Visit www.cityandcripplegate-ps.org.

THE FOCUS GROUP

The Focus Group, which is primarily made up of keen photographers from the Colchester area of Essex, is holding a free exhibition entitled Focus on Photography, on 18 and 19 June. It will take place at the United Reformed Church, Chapel Road, Great Totham, Maldon, Essex CM9 8DA. 'We are just a group of people who are interested in photography, cameras (both old and new), pictures and cups of tea,' said a spokesman. Members meet once a month.



Do you have a story?

Contact Chris Cheesman
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INVENTOR OF DIGITAL CAMERA SENSOR DIES

WILLARD S Boyle, who won a Nobel Prize for the invention of the CCD imaging sensor used in digital cameras, has died aged 86.

Boyle, from Canada, and his colleague George E Smith, jointly won the Nobel Prize for Physics.

Awarding the prize in 2009, the Royal Swedish Academy of Sciences said: 'The CCD is the digital camera's electronic eye. It revolutionised photography, as light could now be captured electronically instead of on film...

'Digital photography has become an irreplaceable tool in many fields of research. The CCD has provided new possibilities to visualise the previously unseen.

'It has given us crystal-clear images of distant places in our universe as well as the depth of the oceans.'

Boyle died last month in his hometown of Wallace, Nova Scotia.

He had reportedly been suffering from kidney disease.

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AP Review

The latest photography books, exhibitions and websites. By Oliver Atwell

Burke + Norfolk: Photographs from the war in Afghanistan

By John Burke and Simon Norfolk.
Dewi Lewis, £40, hardback, 168 pages,
ISBN 978-1-907893-11-7

FOLLOWING the publication of his book *Afghanistan: Chronotopia* in 2002, Simon Norfolk returned to Afghanistan to continue his exploration of the troubled land. This time he chose to follow in the footsteps of the 19th century Irish photographer John Burke. Burke's photographs provided an account of the second Anglo-Afghan War, and the parallels with the recent occupation of Afghanistan are obvious. The book is essentially a fascinating collaboration between the two photographers who are separated by well over a century, yet their ideologies and approach to their subject are almost indistinguishable. Many of the images parallel one another, meaning that it can sometimes be difficult to distinguish between time frames. The book contains a thread of enormous sensitivity and will hopefully become as relevant and revered as Norfolk's previous work.



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● *The release of the book coincides with the exhibition Burke + Norfolk: Photographs From the Way in Afghanistan, until 10 July at Tate Modern, Bankside, London SE1 9TG. Open Sun-Thur 10am-6pm, Fri and Sat 10am-10pm. www.tate.org.uk/modern. Admission free*

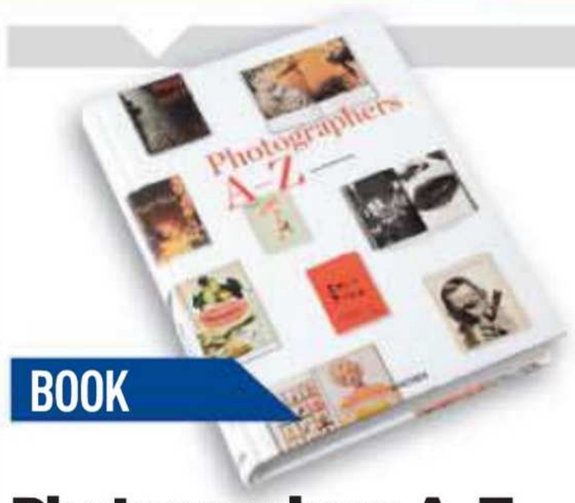


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BOOK

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PIXIQ is an online community where some of the world's top professional photographers, bloggers and technical experts can converse with fellow image enthusiasts. The site is a useful resource of information and techniques. Everywhere you look there's something new to learn and



BOOK

Photographers A-Z

By Hans-Michael Koetzle
Taschen, £44.99, hardback, 444 pages,
ISBN 978-3-8365-1109-4

COMPILING an encyclopedia of photography's most important artists is an unenviable task, but it's one that Hans-Michael Koetzle has done his best to tackle head on. This exhaustive tome contains around 400 entries, and each photographer is assigned a small and succinct biography detailing his or her career, which on the surface may appear to be lacking in-depth information. However, it could be argued that rather than relying on the text to tell us exactly why each photographer has their place in photography's annals of fame, perhaps it is best to allow the images to do the talking. That's exactly the approach

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experiment with. The site contains a lot of advice concerning photographers' rights, with many contributors and readers sending in their thoughts and stories. Other standout features include the ability to upload video, equipment reviews and advice on such things as copyright. There's even a bit about collectibles and famous historical photographers. The site is a pleasure to look at and navigating your way around is a breeze.



Mirage Photographers

Featuring Alan Barrett, Jack Bates, Trevor Crone, John Devenport, Paul Foley, Roy King, Dave Mason, Cathy Roberts, Alan Thompson and Peter Watson. Until 26 June. The Stables Gallery, Hall Place, Bourne Road, Bexley, Kent DA5 1PQ. Tel: 01322 526 574. Website: www.hallplace.com. Open daily 10am-5pm. Free admission

KENT'S historic Hall House is hosting the work of ten photographers from the Mirage Group, a band of photographers from across Kent, Surrey and East London. Formed in 1991, the photographers frequently exhibit their work either individually or as a collective, and support and encourage each other through regular meetings and work days. Each photographer has his or her own style of photography – from ethereal portraits to atmospheric landscapes, bustling street views and abstract still life. In this exhibition around 60 colour and black & white images are on show, spanning the diverse styles of the members' interests.

Trevor Crone, who is one of the exhibiting photographers who contacted us about the show, explains the story behind one of his images (below): 'I photograph roads as a metaphor,' he says, 'for roads take us on a journey – life's journey.' A thought-provoking statement and one that provokes interest in what the Mirage photographers have in store for visitors this time. To see images by the Mirage Group, visit www.themiragegroup.co.uk.

Gemma Padley

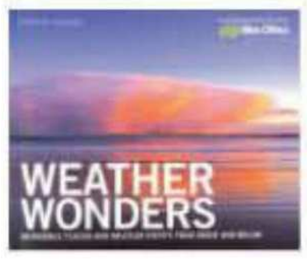


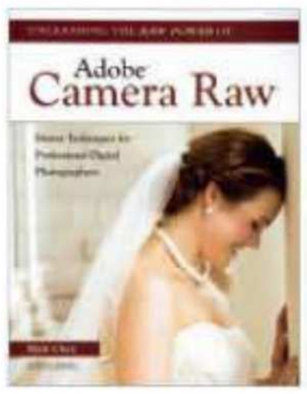


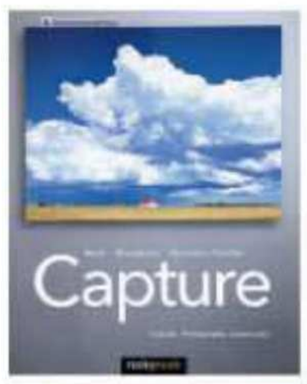
Koetzle has taken here. Each image is displayed as a spread taken from a significant portfolio book released by the photographer. Koetzle's book is a worthy addition to the bookshelf and is a goldmine for anyone looking to discover photographers they may have missed.

CONDENSED READING

A round-up of the latest photography books on the market







● **WEATHER WONDERS** by Gordon Higgins, £12.99 This pocket-sized guide to clouds is an intriguing exploration of nature's fluffy bearers of bad weather. Every variety of cloud is accounted for, ranging from cumulonimbus to coronae. There's even room for rainbows and sun pillars. Point your lens at the sky – you may be surprised by what you see. ● **UNLEASHING THE RAW POWER OF ADOBE CAMERA RAW** by Mark Chen, £24.99 The debate concerning the benefits of shooting raw files rather than JPEGs will undoubtedly run for a long time to come. This book aims to simplify the often overwhelming technical information associated with raw data, and it does it rather well. By the end of the book, even the most ardent user of JPEGs should begin to see the virtues of shooting raw. ● **CAPTURE: DIGITAL PHOTOGRAPHY ESSENTIALS** by Glenn Rand, Christopher Broughton and Amanda Quintenz-Fiedler, £30.99 This is essentially a beginners' guide to digital photography, but it differs from many other publications in its tone of language and information. The text is plentiful and it assumes the reader has a degree of photographic knowledge. As a result, it isn't afraid to go into some depth when explaining the technical aspects of equipment and software. ● **NATURE PHOTOGRAPHY PHOTO WORKSHOP** by Nat Coalson, £19.99 This excellent book on landscape photography is brimming with ideas that you can take with you the next time you are out on location. Each chapter includes an assignment to tackle that should help to broaden your knowledge on how best to capture the landscape.

Letters

Share your views and opinions with fellow AP readers every week

LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card*



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*IN A CHOICE OF COMPACTFLASH, SD OR MEMORY STICK

A STEP TOO FAR?

I can't stop laughing – it's either that or cry! Not content with adding a compass, altimeter and barometer to the ever-growing feature list, camera manufacturers have now introduced another mode: pet mode. It's designed to click the shutter when your cat or dog looks at the camera and it's the funniest yet. A sort of pet-face recognition. Let's just hope it's not fooled by that baboon walking away from the photographer! So how long, then, until I get my classic car mode, or my duck and swan mode, or my great gig mode?
Melvyn Dover, Dorset

COLOUR PROGRESS

I was interested in Professor Newman's article about the techniques applied in CCD pick-up devices (*How a camera sees colour*, AP 16 April). The use of the reseau filters took me back to 1951 and the Festival of Britain. Colour films were expensive and I did not have a 35mm camera in which I could have used Kodachrome, so I borrowed my sister's Kodak 620 folding camera to take with me to the Southbank Exhibition. Along with black & white film, I splashed out on a roll of Dufaycolor, which used a mosaic filter printed on the back of the film base – just like the digital version but cruder. The results were colour but very pastel. I'd never have guessed that it would be possible to refine such a system to produce the results we get today both in resolution and clarity of colour.

Going on from this, it is now the 150th anniversary of the invention of the first permanent colour photograph by the Scottish scientist James Clerk Maxwell. He showed, at the Royal Institution, that colour photography was possible by making three exposures through blue, green and red filters on separate plates, and then combining them by projection to produce a colour photograph. The only emulsions at the time were insensitive to red light and had varying sensitivity to the other colours. The exposure through the blue filter took 6secs, the green 12mins and the red 8mins. He should have queried why the red exposure was so short for a film so insensitive to red light. It is only in recent times that the answer has been discovered: the red filter apparently let through ultraviolet light. It seems that the test subject, a tartan ribbon, had in its red content red dyes that emitted ultraviolet light, thus giving the impression of a red element to the film. In a published account of the presentation, it was said that 'if the red and green images had been as fully photographed as the blue', it 'would have been a truly coloured image of the riband'. Full marks for trying, though!

I think that we have now reached a peak in colour photography and any further improvements will be incremental. I used to shoot 5x4 and find that now I can achieve the same resolution and colour fidelity with a ten-million-pixel compact camera. That is progress! **John Lawson-Reay, Clwyd**

Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateurphotographer@ipcmedia.com

***Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address**

Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

'NON-LINEAR PERSPECTIVE'

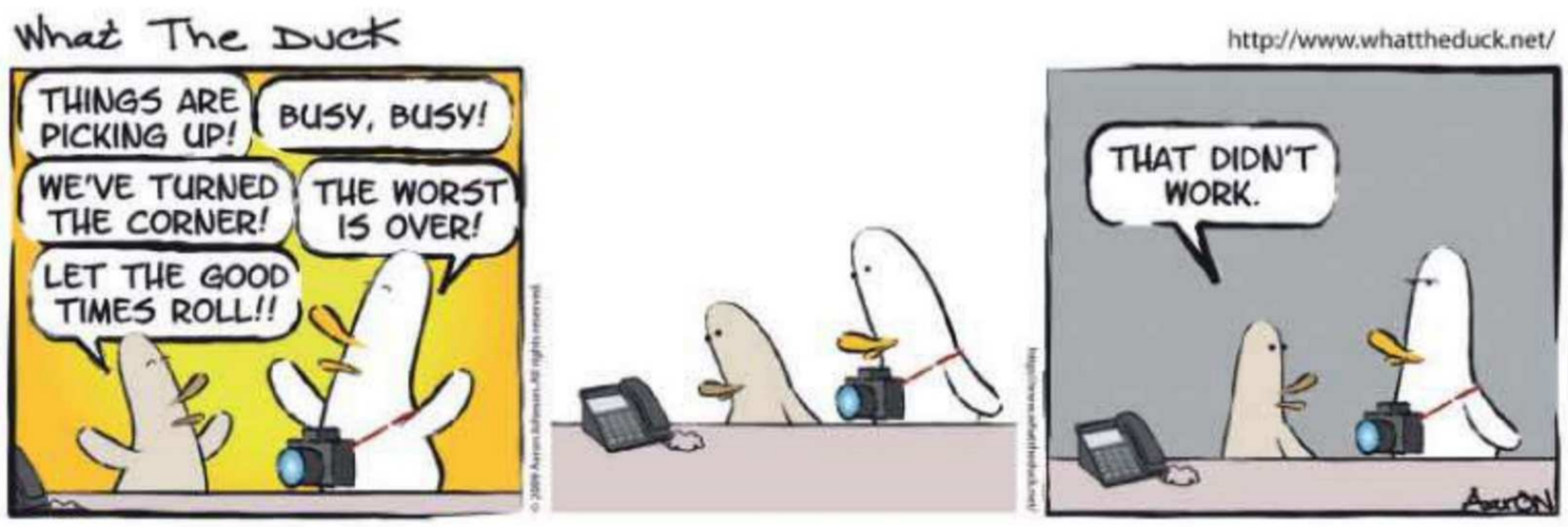
I write this letter in response to what I believe is a misleading article by Richard Sibley and Professor Bob Newman on using software to correct image distortion (AP 19 March). Some years ago I thought about the 'apparent' barrel distortion that I observed on numerous occasions in both still images and in films. When using wideangle lenses, they capture a much wider field of view than the human eye can accept. When we look straight ahead, we have a very narrow angle of clearly defined vision in focus. The wide view we think we see is a somewhat indistinct peripheral vision, enabling us to see movement rather than detail.

The wideangle lens, though, captures all its field of view clearly and is then reproduced on a relatively small print or projection screen where we see a greatly reduced version of the original scene. The curvature Professor Newman refers to in the article is, in fact, a natural phenomenon and should not require any attempt to 'correct' it.

For example, imagine you are halfway up a skyscraper looking out of a window at a skyscraper opposite. If you look horizontally, the walls and windows of the other building appear undistorted with windows and frames consisting of horizontal and vertical lines. But when you look straight up towards the top of the opposite building, or down towards its bottom, you see the building taper towards a so-called 'vanishing point'. Now, at what point does the building change from tapering inwards towards the bottom to being parallel in the middle, and then tapering inwards again towards the top? Well, it doesn't – it is visually barrelled. The wideangle lens captures the world around us as it really is.

This observation forms part of my theory on 'non-linear perspective'. Once understood, the whole world becomes a more interesting place. If you really want to test it out, blow up an image from a very wideangle or even a fisheye lens so that it covers a wall or is projected onto a large screen. Stand close to the centre of the image at the scale distance of where the camera was in relation to the scene. Now look all around the image and the curves will appear perfectly normal. That is the world of non-linear perspective. The only time that distortion correction should be applied to an image is when a lens produces incorrect pincushion distortion. **David Mills, Anglesey**

You are right, David, to say that exaggerated perspective can cause a barrel distortion effect, and that this can be gained by shooting very close with a wideangle lens. However, it is different



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MARE PATTERN BALDNESS

While on holiday in Norfolk last year, I observed this jackdaw pecking hair out of the horse's back, then flying off to its nesting site down the chimney of a nearby house. The look on the horse's face was very amusing.
David Offord, Suffolk

from barrel distortion, which is simply a departure from rectilinear drawing. For instance, a flat target marked with a grid photographed from a reasonable distance will not display the perspective effect you discuss, but it most certainly will display barrel distortion with a lens having that fault. The two are different. As for which is 'correct', I am a firm believer that there is no 'correct' in photography, only whether or not a photographer produces a result that is pleasing to them. Even barrel distortion has creative possibilities, hence the popularity of fisheye lenses – *Professor Bob Newman, photo-science consultant*

PIRATE ATTACK

I scurried off to buy a packet of Permajet Ultra Pearl paper after reading in AP that this paper would produce a blanket of white speckles when scanned, thus foiling pirates (*AP buyers' guide to inkjet papers*, AP 14 May). Well, it's a big disappointment!

When I scanned a 7x5in Ultra Pearl print and examined the file at 'Actual Pixels' in Photoshop Elements, it looked as if an extremely dusty negative had been scanned. However, when this file was printed at the same size on Jessops 7x5in gloss paper, it produced a slightly softer image with no sign of any dot or dust pattern to the naked eye. On inspection with a glass, I could see the original dusty pattern but it had been softened in the printing.

My final conclusion is that most people wishing to pirate a copy from an Ultra Pearl print would be quite satisfied with the result. Back to the drawing board, Permajet.
Gordon Wright, Edinburgh

I'm sorry to hear you were disappointed. Perhaps the connection between pirates and pearls is too strong. I understand Captain Jack Sparrow's next upgrade is called 'The Ultra Pearl' – *Damien Demolder, Editor*

IMMORAL PRACTICE

I find it close to immoral that software and hardware manufacturers have built in obsolescence to their products so that, once you upgrade one part of your system, the rest also has to be upgraded (at huge expense). What I have always admired about Nikon's commitment to its mount is that I can use my 50mm f/1.2 lens on both my Nikkormat FTN and my D300. This is why I chose to buy in to the Nikon system rather than stick with Canon, and why I recommend my students to make that same choice.

I had a friend at college whose Saturday job was at a Singer shop. They paid £5 for a 'trade-in' on old Singer sewing machines, and his job was to take them into the backyard and sledgehammer them. They lasted just too long, and in order to get people to buy newer models he had to destroy the (still going strong) cast-iron ones.
MR Rutter, Berkshire

While the method for attaching one electro-mechanical object to another may not need to be altered very often, the way computing devices communicate has to change as data volume, capacity and transfer speeds increase. It is unrealistic that the equipment we used to make and deal with 4MP images a few years ago should be expected to work with today's 14-24MP files A new language, as it were, requires a new ear. This is quite different to the stitch-up you describe in the sewing machine industry – *Damien Demolder, Editor*

BACK CHAT

AP reader Martin Johnson wonders if young photographers are bringing about a film revival

SEEING my latest copy of *Amateur Photographer* discreetly hidden under a pile of work-related papers on my desk, my colleague quizzed me on my photographic interests. Explaining that I'd got a digital compact as well as what was left of my film gear, but that I'd regretted recently selling some of my film cameras, she told me that her daughter was at university studying photography.

'She won't use a digital camera, though,' she said, which I must admit I found quite astounding. I naturally assumed that most young people would regard film equipment as something from the Stone Age. Not a bit.

'Why's that?' I asked.

'She doesn't like the complexities of modern cameras, and all the stuff you have to do on the computer. She'd rather wait and see what comes out and she loves the work in the darkroom.' She then went on to tell me how her daughter visited a camera shop that specialised in old film cameras at bargain prices, and was always adding a new one to her growing collection.

'She's just bought a Mamiya to go with her Olympus, and she's also got one of those cameras that you have to look down into to take the picture.' I didn't want to get too technical, so I assumed it was a twin-lens reflex Rolleiflex or Yashicamat, perhaps.

In an age when I – somewhat naively, as it turned out – thought that most people under 30 would regard using film as something primitive, akin perhaps to using a typewriter instead of a laptop, my colleague's revelation came as a pleasant surprise. But why was I surprised, I wondered? The answer was staring me in the face, because despite owning a very nice digital compact myself – which does take, it has to be said, some tremendous photographs – I just cannot use it in the same intuitive way that I can with my all-manual Nikon SLR. Despite the large LCD screen, in all but the dullest light I cannot always clearly see the image I've just taken, and it's only when I get home that I realise I've misjudged the exposure. If that's the case, then what's the point of digital? If I can't clearly see the image on the back of the camera then I might as well re-engage my brain and use a film camera.

Perhaps, as my colleague's young daughter has realised, we've lost the anticipation of photography – those wonderful moments when we get back the pack of prints, the box of slides, or the sheer satisfaction of seeing a selection of images taken on basic equipment, knowing we made the decision on the exposures, and maybe, just maybe, got them right.

Despite the never-ending proliferation of mobile phones with cameras, constant equipment upgrades, ever more complicated software and the somewhat soulless nature of digital photography, it is good to see that some young people are keeping the spirit of film photography alive. Good luck to them.

BRINGING YOU ESSENTIAL EXPERT ADVICE EVERY WEEK

PHOTO INSIGHT



HEATHER ANGEL

An internationally renowned photographer of the natural world and author of more than 50 books, Heather brings her expertise to AP



BOTH PICTURES © HEATHER ANGEL

Heather Angel talks us through her shots of a dragonfly emerging from its larval casing and explains how you can find interesting images close to home

ONE OF the most successful and productive environments for macro shots that I have visited wasn't in another country, another county or even in another street. It was just a few yards from my back door. My garden pond is an incredibly active location that contains all sorts of creatures that can make for some excellent macro images. Over the years I've taken numerous shots of things such as frogs, newts and pond skaters. I never know what I'm going find.

I'll often wander out to the pond first thing in the morning and last thing at night to see if there's anything that I can photograph. One evening I found a newborn hawker dragonfly just about to emerge from its larval casing, which is otherwise known as a 'shuck'.

Dragonflies tend to mate in the air and then the eggs are deposited in water, which on this occasion was my pond. The slender larvae then hatch and crawl up the nearest vertical object that is protruding from the water. In a pond location this will generally be reeds or flowering plants. Dragonflies don't tend to emerge in the heat of the day because their bodies are very delicate and they would find the heat intolerable.

If you look at the first image of the dragonfly bending back and emerging from the shuck (above right), you can see that the wings are incredibly small and scrunched up. Once the dragonfly has emerged, it bends forward and attaches its legs to the casing where it pumps air into its wings. It's mesmerising to watch the wings gradually enlarge. By the time the dragonfly has finished, the wings are fully formed and stretch right down to the full length of its body (see right).

For these shots I used a Nikon F4, which is a 35mm autofocus SLR, with Kodak Ektachrome 100 film. The lens was a Micro-Nikkor 105mm f/2.8. I'm sure regular readers of my *Photo insight* columns will know by now that this is my lens of choice. I set up my camera on a tripod and fortunately the dragonfly was close to the edge of the pond so I was able to position myself quite near it. The light was fading fast, so I had to make sure that my equipment and settings were just right. As there was no direct light on the dragonfly, I used off-camera flash – a Nikon AF SB-24 TTL Speedlight – to bring the image to life and introduce some vibrancy.

It's not immediately obvious that I've used flash, but the small highlights peppering the body of the dragonfly provide a subtle visual indicator. There's nothing worse than seeing a macro shot where the flash is overpowering. The green background is a lovely even tone so I metered for that and underexposed the flash by 1.7 stops. That gave me the coverage and light that I needed.

I set my shutter to 1/20sec and the aperture to f/8, which gave the image a nice blurred background. That shallow depth of field is important when working with macro because it emphasises your subject and makes it a little more three-dimensional, although it helps if your background is relatively uncluttered as well.

You could argue that using 1/20sec is risky. In macro photography, even the slightest movement of the subject is revealed, but in this case there is a lot of time where the dragonfly is doing nothing and allowing itself to become accustomed to its new form so 1/20sec is ideal. If I had been using a digital camera, I could have increased the ISO, given myself a fast shutter speed and not risked any visible noise. When I was using film, though, I hardly ever went above ISO 100.

If you would like to photograph dragonflies, now is the time to start looking as they generally come out in warm weather. You'll find hawker dragonflies in most garden ponds as long as the water is clear and unpolluted, and there are lots of reeds and plants sticking out of the water. If you're really hawk-eyed, you can study your pond and look for the abandoned shucks. Obviously, you'll have missed your opportunity with those particular dragonflies, but their presence tells you that there are dragonflies using your pond. You won't find an abundance of newborn dragonflies, but if you're lucky and patient you might just get the shot you want. AP

Heather Angel was talking to Oliver Atwell

ANGEL Photoworkshops

To see more images by Heather, visit www.heatherangel.co.uk or **www.naturalvisions.co.uk**. Heather regularly runs workshops at the British Wildlife Centre. For information on courses run by Heather and her son Giles, visit **www.photographyandphotoshopcourses.co.uk**

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LEARN FROM THE EXPERTS

Landscapes

The Amateur Photographer Masterclass with **Tom Mackie**

Landscape photographer **Tom Mackie** whisks five readers off to Hertfordshire's Ashridge Forest and explains how to capture creative woodland images. **Oliver Atwell** joins them

THERE'S no better time to photograph woodlands than in the spring and summer. The leaf shoots are a vibrant green and the floors are covered in abundant foliage and wildflowers. One such woodland is Ashridge Forest in Hertfordshire, and that's where photographer Tom Mackie took four AP readers who were eager to capture the lush seasonal colours.

'There are various subjects you can tackle in a forest or wood,' says Tom. 'In this kind of setting you'll find opportunities to explore textures, colours and macro shots.'

Unlike some other forest settings, Ashridge is notable for the care that has gone into its preservation. 'Ashridge is a particularly good location,' says Tom. 'You'll find a lot of footpaths that can add an interesting element to your images. There are also a lot of nice features, such as wildflowers and numerous beech trees. Something else you'll find here is bluebells. You'll only find these in the spring, but the techniques that we'll look at today can be applied all year round.'

Tom explains to the readers that the forest environment can often be overwhelming in its detail.

'We're going to learn how best to utilise a variety of techniques and equipment,' says Tom. 'Today we'll look at such things as how we can create dynamic compositions using different types of lenses, controlling exposure, determining the right type of light and focusing on the details.'

Rather than hoping for a day of bright sunshine, Tom wanted conditions that would provide something a little softer.

'You should shoot forest scenes in a fairly dull light,' says Tom. 'The best conditions are bright but overcast skies, where you have a canopy of cloud cover over your environment. The clouds act as a giant softbox that diffuses the light. In bright sunshine you have too much contrast, which carries the risk of losing a lot of the details and colours.'

And on that note, Tom and the readers venture into the deep forest with their cameras and tripods at the ready.

TOM MACKIE

Your AP Master...
Tom Mackie



A former contributor to AP's *Photo insight* series, Tom Mackie is one of the world's leading photographers. He has spent many years as an architectural, industrial and landscape photographer, and has a penchant for panoramic photography. Tom has published several books and written numerous articles for photography magazines. He also lectures on photography and regularly holds workshops in the UK and abroad.

www.tommackie.com

The AP readers...

Peter Collins



Peter uses a Samsung NX10 with 30mm pancake and 18-50mm lenses. 'I liked the experimental ideas such as Vaseline on the front of the lens,' says Peter.

David Harris



David enjoys shooting street photography and landscapes. He uses a Nikon D90 with an 18-105mm lens. 'Tom didn't hold anything back and was very generous with his knowledge,' says David.

Polly Jedrzejak



Polly uses a Nikon D90 with 18-105mm, 50mm, 55-200mm and 105mm macro lenses plus a Lensbaby. 'The tips Tom gave us about live view were great,' says Polly.

Norman Norris



Norman's interests include landscapes and portraiture. He uses a Canon EOS 450D with 18-55mm, 50mm, 70-300mm and 500mm lenses. 'It was excellent learning what to look for in the forest environment,' says Norman.

Andrew Scoggins



Andrew uses a Canon EOS 5D Mark I with 24-105mm, a 100-400mm telephoto and 100mm macro lenses 'I thought the day was fantastic,' says Andrew. 'Tom was a really great tutor who paid attention to all our questions.'

The best settings

TOM ADVISES that the photographers take control over their exposure rather than relying on the camera's automatic settings. 'I generally use aperture priority when shooting in the forest,' says Tom. 'That's because a lot of the time my main concern is how much depth of field I need. In these kinds of scenes you shouldn't be too concerned with your shutter speed unless you're faced with a heavy breeze that is creating excessive motion in the foliage.' To avoid capturing subject movement, Tom explained that the participants could either wait for the breeze to subside or increase their ISO. 'If you set your ISO to 400, for example, you get a faster shutter speed,' he says. 'With ISO 400 you shouldn't see a great deal of visual noise, especially in a forest scene where that kind of grain will get lost among the detail of the trees and foliage anyway. If you can get away with it, though, always work with the lowest possible ISO setting.'

The way you've composed your shot will often have an impact on your choice of aperture, Tom adds. 'You'll need to ask yourself how much of the environment you intend to show in your image,' he says. 'Do you want a smaller aperture to show off the foreground and background, or do you want to keep your depth of field shallow to emphasise your subject?' In terms of focusing, Tom uses the camera's autofocus. Then, when the lens has fixed onto the subject, he switches to manual and tweaks the focus if he needs to. According to Tom, a setting that is often neglected by photographers is the white balance. 'You must always remember to take your camera off auto white balance,' he says. 'Set it to cloudy white balance because those are the kinds of conditions that you're going to be working with, assuming you have just the right overcast light. If you rely on auto white balance, you're likely to end up with a lot of strange colour casts in your image.'

Finally, Tom suggests that the participants shoot in raw and explains why this is beneficial. 'When you shoot in JPEG format, what you see on the back of the camera is what you'll be working with on your computer at home,' he says. 'JPEGs essentially compress the image, which in terms of memory is a great thing, but it also means that the quality will suffer. However, if you shoot raw files you have a lot more control over your images. Raw is basically the digital equivalent of a negative.'



OLIVER ATWELL

Tom demonstrated that a simple everyday binbag can be used as an effective windbreak to reduce movement in small subjects

Working with live view

LIVE view can be a great advantage to the photographer and on the day Tom strongly recommended the participants give it a go if their cameras had this facility. 'When camera manufacturers first released live view, I soon came to realise that it was an incredibly beneficial feature,' he explains. 'By viewing your image on the screen in real time, you can compose your shot with ease. I always use it to check my focus point. I'll switch on live view and zoom right in on my subject. Then I can see what's in focus and what needs adjusting. Also, if you're trying to get a shot that's at a particularly high or low angle, then you may have trouble putting your eye to the viewfinder. Live view can save you a lot of time and frustration.'



OLIVER ATWELL

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Filters and reflectors



PETER COLLINS

IT GOES without saying that filters are a fundamental part of the landscape photographer's kit bag. One filter Tom wouldn't be without when photographing in a woodland setting is a polariser. 'I am particularly fond of using a polariser when shooting forests,' he says. 'It helps to take the glare off the leaves and foliage. It also brings out the rich colours of the environment so the greens stand out really nicely.'

According to Tom, a reflector is one piece of kit that the photographer should always have tucked away in their bag. 'Reflectors are particularly good when shooting with a macro lens,' he says. 'A gold reflector is nice to use because it introduces a bit more warmth into your subject. You can also use translucent reflectors to diffuse the light if you find it's too strong on your subject. You can use a white reflector to reflect light back into your subject and fill in any shadows. Using silver will give you a stronger reflection of light than the gold, but you may find that silver is a little too cold for some subjects.'



OLIVER ATWELL

'A gold reflector is nice to use because it introduces warmth into your subject'



DAVE HARRIS

Lens choice

WALKING around any forest can present the photographer with countless patterns, lines and compositional elements. Knowing which lens will capture them best is the key to turning an otherwise drab shot into something far more interesting.

'The lens a lot of people tend to go for is a wideangle optic,' says Tom. 'It allows you to come in close to the detail right at your feet and sweep through into the backdrop. Essentially, you're able to show off the expansiveness of the environment's foreground and background.'

Tom suggests that rather than sticking with a wideangle lens, it may be beneficial to experience the virtues of a telephoto optic. 'Where the wideangle takes in a lot of the environment, the telephoto allows you to eliminate a lot of distracting elements,' he says. 'This means you can focus on the finer details and bring them forward. For example, if you see an interesting arrangement of trees, you can compress and centralise them instead of allowing them to clutter your image. A telephoto lens enables you to fine-tune the composition down to the bare essentials.

Tom also reminds the participants to be open to the idea of using a variety of viewpoints: 'When you are walking around the forest, don't stare straight ahead all the time. Take an occasional look at the canopy of leaves above your head. There are some excellent arrangements of leaves, branches and sky to enjoy and photograph. They can make for some really interesting, almost abstract images. Using a wideangle lens here will cause the canopy and trees to tower over you because you'll be getting a lot more coverage of the area. Using a telephoto lens means you can crop out the trees and instead focus on the contrast between the leaves and sky in the centre of the frame.'



Ashridge Estate Visitor Centre

Location

Ashridge Estate Visitor Centre, Moneybury Hill, Berkhamsted, Hertfordshire HP4 1LX. Tel: 01442 851 227. Website: ww.nationaltrust.org.uk/main/w-ashridge. Email: ashridge@nationaltrust.org.uk. Ashridge Forest contains 2,000 acres of atmospheric mature forest with lots of marked trails to explore. There's a wide variety of elements and wildlife, such as beech trees, fungi, fallow deer and birds like the nuthatch. The site was notified in 1987 under the Wildlife and Countryside Act 1981 and lies on the Buckinghamshire/Hertfordshire border. If you're travelling by road, the estate can be found three miles north of the A41 between Tring and Berkhamsted, off the B4506 from Northchurch (to Ringshall and Dagnall) or off the A489 from Dunstable. If travelling by train, Tring railway station is just over a mile away.

Admission charges

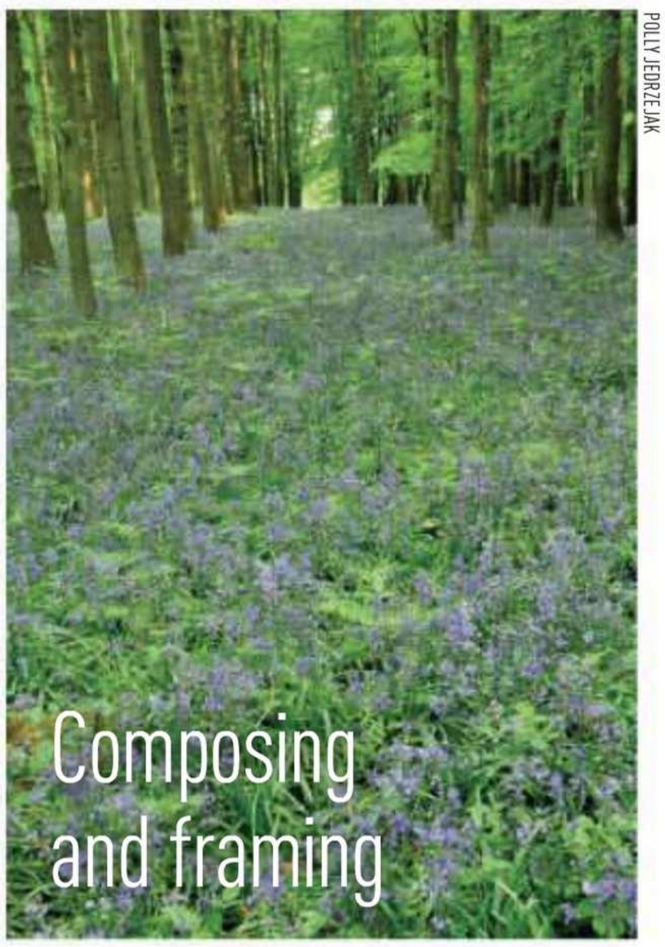
The estate is open all year round and admission is free.

Getting in close


POLLY JEDRZEJAK

THERE are plenty of fascinating textures and details within a forest setting, but many will be too small to capture using a wideangle or telephoto lens. 'When you're exploring the forest, you'll find lots of textures such as the bark on a tree, strange growths or a beautiful flower,' says Tom. 'This is where a macro lens comes into its own. You can use it to pick out all the intricate elements of the environment and emphasise the beautiful details.'

Tom explains the importance of choosing an appropriate aperture when using a macro lens based on what you are trying to show in your image. 'Generally, when shooting up close, you'd use quite a shallow depth of field to keep your background blurred and emphasise your subject,' he says. 'However, there are times when your subject is so close to the background that the image is more about the contrast of textures and colours. That's a more abstract approach.'


POLLY JEDRZEJAK

Composing and framing

THROUGHOUT the day, Tom talked to the participants about the myriad compositional possibilities of shooting in a woodland setting. First, he explained the importance of choosing a subject and sticking with it.

'When you're shooting, it can be tempting to show more of the trees than the rich details of the ground,' says Tom. 'That means you're neglecting a whole area of the forest. You have to be clear about what your subject is going to be. If you want to show some ground-level foliage, then it's no good if it is only taking up one-third of the frame and you appear to be emphasising the trees. If you angle your camera down just a fraction, it can shift the perspective and give you a much clearer view of the subject. Make sure you pay attention to merging elements, such as trees. Position yourself in such a way as to balance them in the frame and separate them.'

'A common problem when composing in the forest is a tree cutting into the edge of the frame,' adds Tom. 'When you have a huge dark chunk on the side of your photograph it can throw an image right out of balance. It's best to have the whole tree or no tree at all. It's such an easy detail to miss through the viewfinder, so make sure you don't do it.'

Next, Tom explained how footpaths could be used to create impact in an image.

'A feature that you are likely to come across in forest scenes is footpaths, and compositionally these can make an interesting detail,' he says. 'There are a few ways that you can treat footpaths within your image,' says Tom. 'The most obvious is to include one going straight into the frame from the bottom. This can draw the eye in and means you have a lot of vertical trees surrounding the path. However, it also means that the image is divided in half, which can sometimes be a little confusing to the eye. Perhaps a more interesting idea is to have a footpath coming in from an angle (see images right and above right). It makes a big difference to the composition. Just by taking a few steps to the left or right, so the path enters from the corner, can add a dynamic element to your composition.'

Another compositional device Tom favours is natural frames. 'An interesting effect can be achieved by using the trees and branches as a natural framing device,' he explains. 'In the image bottom right, we can see a huge branch acting as an arch. Using a telephoto lens has made the tree, which is acting as our frame, appear much larger than it actually is. If we were to use a wideangle lens then everything would look a lot smaller, particularly in the background.

'In this shot we've also decided to include two people,' he continues. 'This creates a central point of interest. The viewer's eye looks at the arch, shifts to the pattern of the trees, then lands on the couple in the distance. It's a technique that prevents your eye wandering out of the frame. The people act as a visual anchor.'



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DAVE HARRIS

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EVERY month we invite three to five AP readers to join one of our experts on an assignment over the course of a day. The experts are Tom Mackie (landscapes), Paul Hobson (wildlife) and Cathal McNaughton (street photography). Tom's next workshops will take place in August and November, while Cathal will be holding sessions in June and September, and Paul in July and October.

If you would like to take part, visit www.amateurphotographer.co.uk/masterclass for details of how to apply. Please remember to state which *Masterclass* you would like to attend and make sure you include your name, address, email address, daytime telephone number and two or three examples of your work in your application. Each participant will be able to use his or her own camera, lenses and other equipment.



POLLY JEDRZEJAK

Getting creative

ONCE the participants had explored all the traditional compositional approaches, Tom encouraged them to be a little more adventurous. 'The tilt-and-shift lens is useful if you are looking for a creative approach,' says Tom. 'Sometimes you'll compose your shot and get in a lot of the foreground, but find that you're cutting off half the trees. However, if you shift the front of your tilt-and-shift lens upwards (making sure to readjust your exposure) you'll have all the trees included and they will be vertical. It also means that you can keep the details in the foreground nice and sharp.'

Another lens the readers experimented with was the Lensbaby. 'A lens like this opens up all sorts of possibilities,' says Tom. 'A particular part of your scene can be sharp while everything else around it is out of focus, even if all the elements are the same distance from the camera (see above). You essentially use it to centralise your point of focus, much in the same way that you use a tilt-and-shift lens.

'When you start to experiment with things, such as zooming the lens in and out while using a slow shutter speed, you'll get a lot of impressionistic images of the environment with just a hint of the details,' he adds. 'One technique I like is to place a clear filter on the front of the lens and smear it with Vaseline. That can create some great results, with some of them almost looking like paintings.'



TOM MACKIE

Piecing it all together

AS THE day draws to a close, Tom has one final technique to share with the participants. 'When shooting forests, a good technique is to experiment with pan stitches,' he says. 'Pan stitches give you a panoramic view of a selected area (see above). It basically involves you shooting a series of images and then stitching them together to form a whole. When capturing your images you have the option of either using a tripod or shooting handheld. Shooting handheld will depend on how quick and steady you are. I wouldn't recommend doing this because you have to ensure that you are level at all times so the images match up. With this in mind it's better to use a tripod.' To ensure the exposure was consistent throughout all their shots, Tom recommends that the photographers switch their camera settings to manual. 'The same applies to the focus,' he adds. 'If you leave it on auto there will be a lot of points that your lens will try to latch onto while you're panning round. When I shoot each image I try to ensure that there's one-third of an overlap. Once you have all your images, you can load them into Photoshop and use Photo Merge (File>Automate>Photomerge) to generate your panorama.'

For more information see Tom's previous *Masterclass* on creating panoramic images from the landscape (AP 13 November 2010) or visit the *Masterclass* page on the AP website

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Marine Parade, Seatoun, New Zealand

Jo Dixon-Didier

Olympus E-510, 24mm, 1/50sec at f/4.7, ISO 100

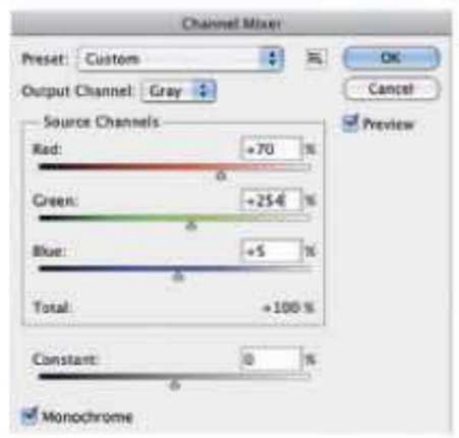
JO SAYS she was hoping for dynamic pinks and oranges on the morning she got up early to photograph a sunrise. She was disappointed to be faced with what she calls 'grey' instead. In fact, these blues and cyans work just as well for letting us know what time of day it was and for demonstrating atmosphere. I like the coolness of the sky and its reflection on the road, but the peaceful ambience is shattered by the yellow lines. We know that yellow and blue work well together, but theirs is an energetic partnership while this is supposed to be a relaxing scene. I like the contrast between yellow and blue, and I like the relaxing cool morning sky, but this is one of those occasions when we have to choose one or the other.

I've opted to go with the relaxing shot. The first thing I tried was reducing the impact of colour to create a more subtle feel. Using the saturation sliders, I've turned down both blue and cyan, and drastically reduced the power of the yellows. This has produced a quieter scene, but the yellow is still too strong. Going back to the original, I sampled the colour of a patch of the blue cloud and made a black & white conversion via the Channel Mixer. With the tones of the original being blue to start with, the ideal mix of channels included more red than I would normally use for a landscape. Using a colour layer (Layer>New Fill Layer>Solid Color) at 10%, I reintroduced the original colour to bring back the sense of the cool morning.

As there is a lot of foreground road, I set crop proportions of 16:9 to cut much of it off so we can concentrate on the main subject.

It is a well-seen view with potential, but the question of how you turn that view into a great picture is what counts. The answer is to be absolutely aware of what works and does not work in the scene before you make the exposure.









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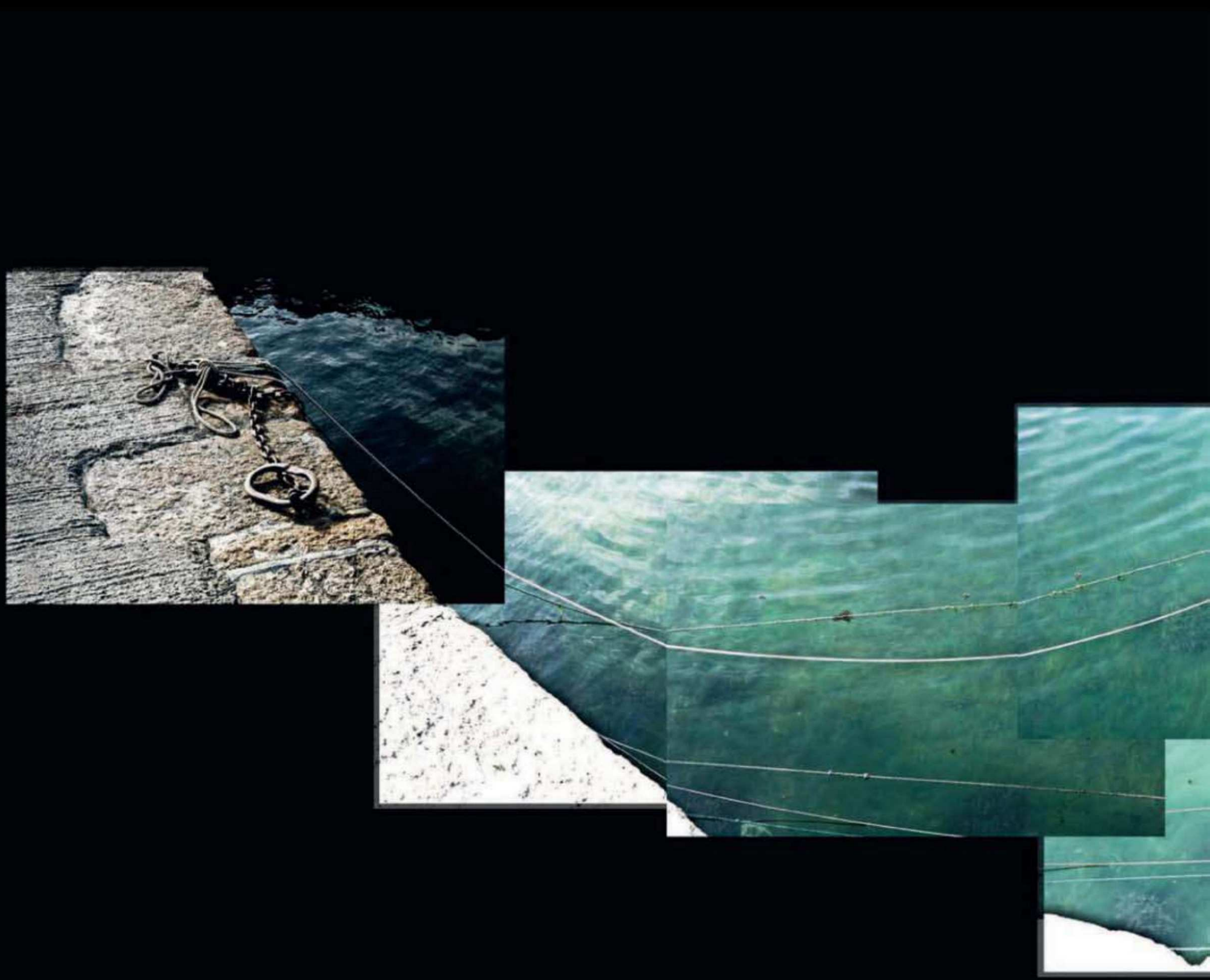
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Patchwork pictures

Mark Murfitt takes dozens of shots of one location to create his striking joiners. He gives **Gemma Padley** a glimpse into what he does, and explains why this is the only style of photography that gets his creative juices flowing

FOR MANY photographers, a single image skilfully composed and carefully tweaked to bring out the best of the original file is enough to satisfy their creative urge. While blending two or three exposures together is common practice among landscape photographers, piecing together dozens of separate files to create a patchwork, collage-style composition or 'joiner' image is a little less so.

One photographer who goes crazy for this style of photography is Mark Murfitt, who lives near Kingston upon Thames in south-west London and has been creating his joiners for several years. Mark, whose background is in computer software, has always taken pictures, but took up photography professionally five years ago after he decided he needed a job that afforded him more creativity.

'I started taking photographs for the church down the road and this sparked my passion for doing photography full time,' he says. 'I began by taking portraits and photographing weddings. One day I remembered an article about joiner images I'd read in a magazine many years ago, and I decided to give this technique a go. I was fascinated by how an ordinary scene could be transformed and shown in such a different way. I had no idea how to go about doing it, but through trial and error I gradually worked out how to create the joiner images.'

With their roots in the photography of David Hockney, joiner images are known for their slightly abstract look due to the often ad hoc placement of photographs at odd angles and uneven exposure from frame to frame. While Tim Coleman explained how to create a photo collage from a single image in last week's *Get the look* (AP 4 June), Mark's approach is to use tens of images that he then joins together in Photoshop.

'I like to turn my photographs into works of art,' says Mark. 'I love creating these

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types of images – it's what I do in my spare time. The multifaceted look of the image really appeals to me. In a place like London's Piccadilly Circus, sights, lights and noises bombard you, and in my images I try to recreate these feelings pictorially. I like to think of my joiners as a collection of individual memories. As I'm putting the images together, I'm filled with a childlike sense of excitement as I never know how the final result is going to turn out.'

SUBJECTS AND LOCATIONS

Creating his joiner images from both urban and rural locations, Mark primarily takes his images in London. Initially, he concentrated on photographing popular tourist attractions. 'I've covered most of London's most famous landmarks, which have been well photographed, to say the least, but not necessarily in this way,' he says. 'I've photographed St Paul's Cathedral, Oxford Circus, Piccadilly Circus, Buckingham Palace and Trafalgar Square, to name just a few. I've got family in Cornwall, so when I'm visiting I try to take pictures to create a joiner or two when I'm home.'

While he enjoys photographing both landscapes and cityscapes, Mark explains that each requires a slightly different approach. 'In cities there are an awful lot of things constantly moving, and if you're not careful you'll end up capturing the same person or car in several frames,' he says. 'Consequently, when photographing urban environments, you have to be quick to avoid duplicating people. The opposite is true for shooting landscapes where the pace is much slower. Ultimately, you can photograph anything as a joiner and it will look unique.'

Once at his chosen location, Mark thinks carefully about what will work compositionally and usually walks around the location a few times to work out the best way of capturing the essence of that place. 'For my image of Piccadilly Circus, for example (see pages 30–31), I must have walked around five or six times trying to find "Piccadilly in a photo",' he says. 'It's no good coming out of the Underground and just pointing the camera randomly. You've got to stand somewhere you think will provide the best view of the subject.

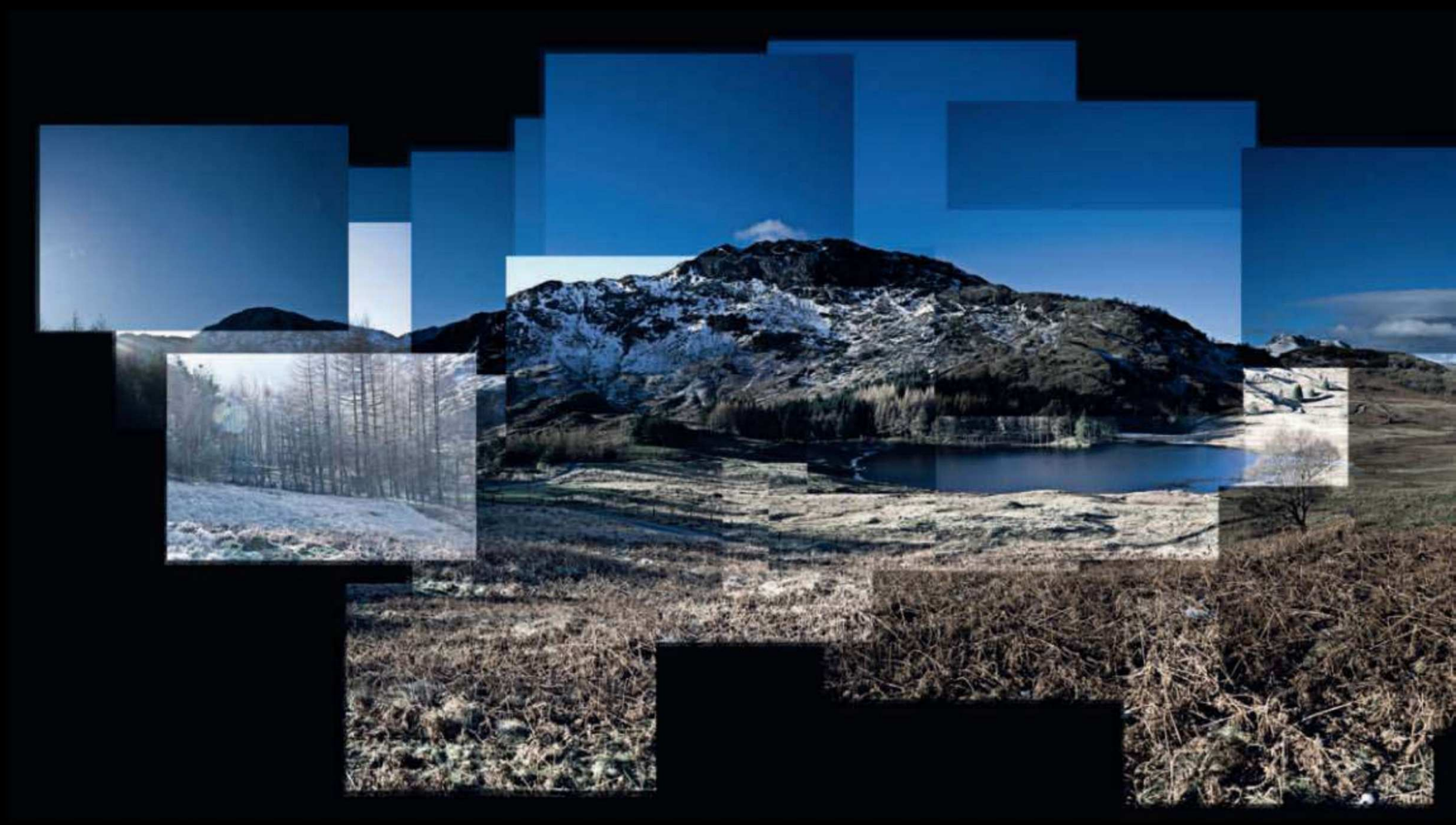
Above: Tied boats in Cornwall, 13 photographs

'When I started creating these images, I wanted a very clean picture without any distractions,' continues Mark. 'I didn't want any passers-by walking into my shots or cars driving past. In the Piccadilly Circus joiner you can see that there aren't any cars in the foreground. It took ages to take all the shots because I had to wait for a moment with no cars before I could fire the shutter. However, I realised that including people brought the joiner to life. The images became journalistic and reportage in style.

'I photograph what I see in all its beauty, in all its ugliness,' he continues. 'I try to remain true to the scene in front of me, and in somewhere like Oxford Circus people are an integral part of the scene.'

CAMERA SETTINGS

Shooting handheld and setting his Canon EOS 5D camera with



a 28–70mm lens to aperture priority – usually to between f/5.6 and f/9 – Mark allows the camera to determine the exposure. The exposure will vary from shot to shot, depending on the brightness of the part of the scene being photographed. Consequently, some of the shots are blown out while others are quite dark. This adds to the overall graphic, patchy look of his joiner images. 'I prefer to shoot on sunny but cloudy days,' says Mark. 'I love blue skies with clouds – they look so powerful in an image.

'Once I've chosen the area to photograph, I'll move my camera over each part to check that the shutter speed my camera is giving me doesn't go below 1/60sec,' he explains. 'If the shutter speed goes below this, there's a chance the image could be blurry since I'm handholding the camera.' Mark will adjust his ISO setting to make sure his shutter speed is short enough and uses auto white balance as he likes the colour casts that are often created.

COMPOSING AND PREVISUALISATION

Sometimes taking as many as 100 photographs per joiner, Mark explains that the number of images he takes varies from scene to scene. 'One joiner may comprise 50 separate images, but another could have approaching 180,' says Mark. 'It can take me days to put something like that together.'

When deciding how many images to take, Mark says it is a case of making sure the entire area in front of him is photographed, even if this means duplicating images. 'I might take 100 images and perhaps a quarter of them will be duplicates,' he says. 'I'd rather overshoot than undershoot, though, and have a gap in the joiner. One of the biggest frustrations is when I've assembled a joiner image and there's a black space in the middle where I haven't photographed part of the scene. If this happens, I have to throw the joiner away as I'm never going to be able to recreate that missing piece. Going back to the location to "fill in the gap" feels contrived.'

Not taking the images in any particular order, Mark works quickly with an intuitive sense for working his way around the scene. 'I probably get all the pictures I need within a few minutes,' he says. 'Sometimes I'll work from left to right or top to bottom, depending on what I feel the best approach is at the time.'

For example, when shooting St Michael's Mount in Cornwall (see page 32), Mark photographed the mount first and once he knew he had a couple of good shots, he moved the camera to the left to capture the sky, making sure there was some overlap with the mount. He then shot the walkway in the distance and the rock, and finally the seaweed in the foreground.

'You always need to have a reference point to allow you to join one image to another afterwards,' he says. 'When I started creating the joiner images, I was meticulous about making sure that every individual image looked right compositionally, but after I started putting the separate images together I realised they are part of a whole and it is this that is important. The most important thing is photographing the scene in its entirety at the time.'

'I prefer to shoot on sunny but cloudy days. I love blue skies with clouds – they look so powerful in an image'



Right: Piccadilly Circus in London, 33 photographs

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ALL PICTURES © MARK MURFITT

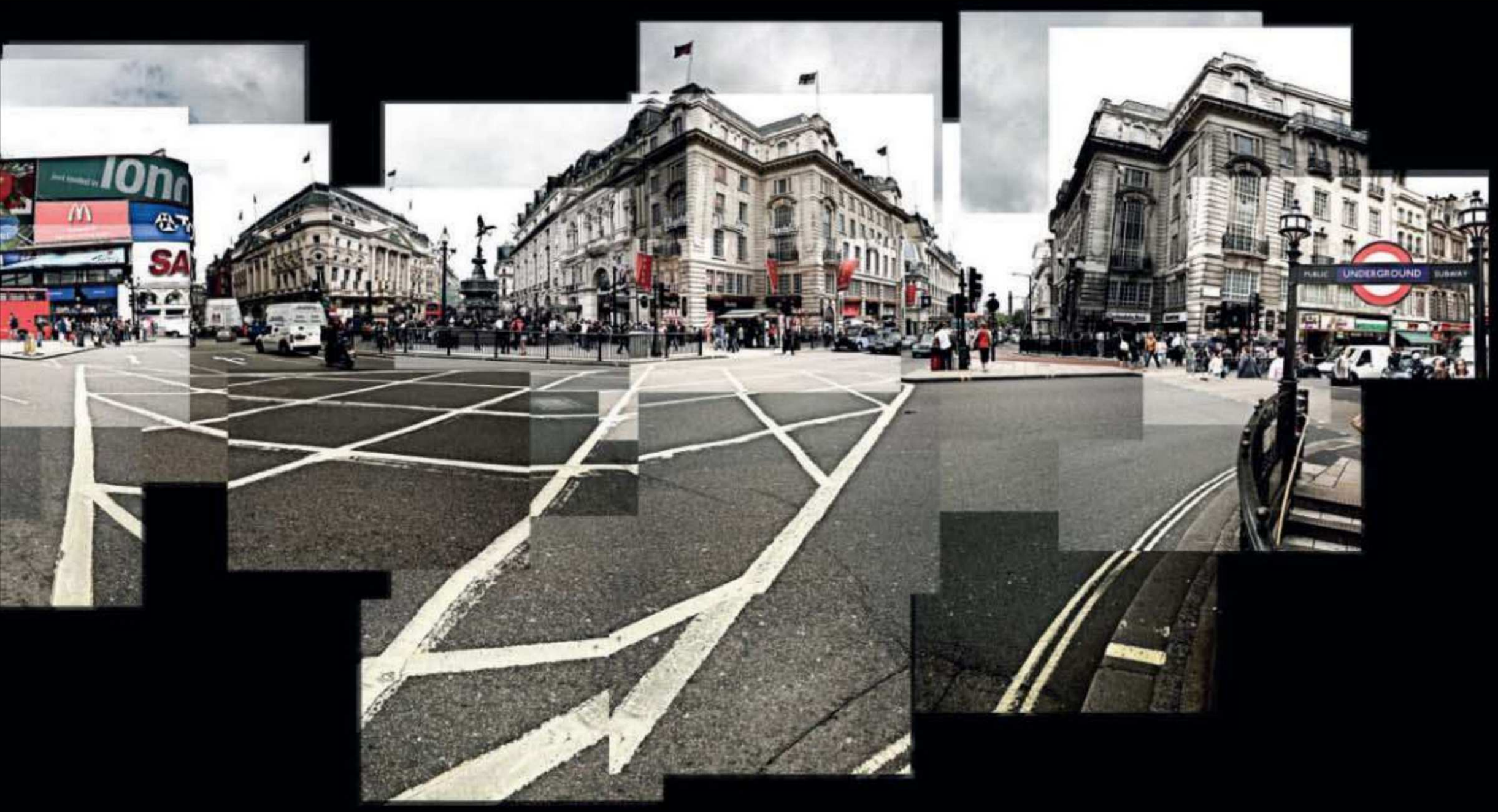
Left: Langdale Tarn in the Lake District, 42 photographs

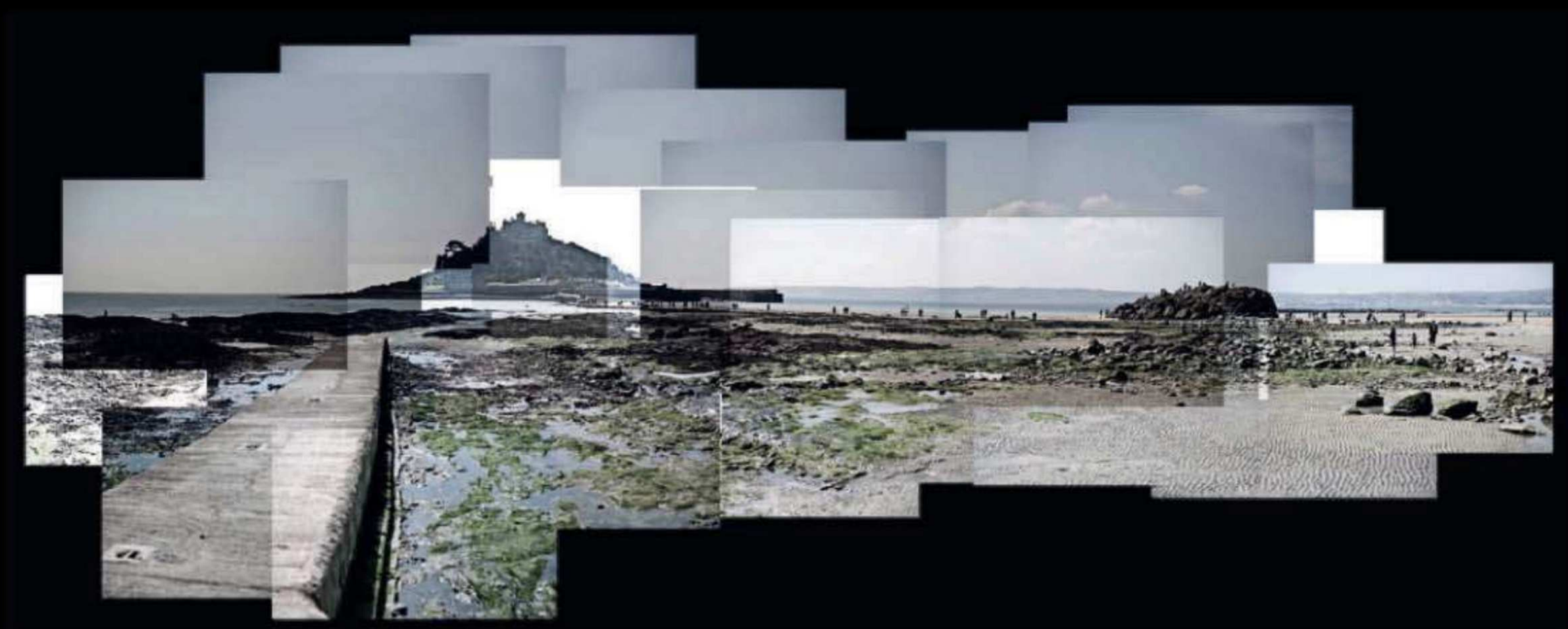
PUTTING THE IMAGES TOGETHER

Unsurprisingly, since the joiner images comprise many individual files, they are huge and take up a lot of computer memory. Each Photoshop canvas can be upwards of 110,000 pixels. 'Each PSD file can be one or two gigabytes,' says Mark. 'Anything above 2.2GB is a large document format called PSB. This supports documents up to 300,000 pixels in any dimension. Quite a few of the joiners are PSB files.' When he was starting out, Mark found he had to keep increasing the size of the canvas he was working on in Photoshop. 'On one occasion, I remember the canvas maxed out at something like 35,000 pixels wide and 25,000 pixels high,' he says. 'My poor computer was creaking at the hinges!' Now, with a top-of-the-range iMac desktop computer with the fastest processor available, 16GB of RAM and three terabytes on two external hard drives for storage, Mark is able to store and produce the joiner images with relative ease, 'although it can still take 40 minutes to render the large joiners', he says. Producing his images at 72ppi, if Mark needs a print-quality file he will convert the joiner file to 300ppi.

'I use Lightroom to tweak the images to a certain degree and then import them into Photoshop, ten or so, at a time,' he says. 'I'll start out with a huge canvas and in a jigsaw fashion piece them together manually by eye.' Some of the joiners are almost square in format, while others are more panoramic. Mark's decision about how he will join the images together (to create a horizontal or vertical final image) depends on the subject or scene in question. 'Some joiners work better as a horizontal rectangle, while others need to be upright,' he says. 'A scene where there is a tall building, for example, is one such occasion.

'Trying to align the images can be tricky,' he adds. 'I'll line up the main subject and then fit the other images around this, leaving a certain amount of black around the final image to create impact. You've got to have a focal point, otherwise the joiner lacks focus. I keep each individual image within the joiner straight and I don't rotate the individual photographs at all to try to make them fit together. Consequently, the joiners can look disjointed. To a greater or lesser degree I'm interpreting the subject matter, although I try to remain true to what I saw at the time.'





Mark applies various filters to the images in batches to create his trademark dramatic contrasty look before joining the images together. He is reluctant to say too much as this is part of his secret process, but he does mention the importance of colour in his joiners.

'The silvery-blue colour in these images is the "UK look",' he says. 'My aim is to create joiner images of cities across the world. I'd love to photograph New York, which I envisage having a blue colour, or Seville in Spain, which would be a dusty orange. Each country would have its own colour and look.'

Intent on taking his passion as far as he can, Mark plans to try different types of joiner images. 'I want to create macro images in this style,' he says, 'and I'd also like to try night joiners. As a photographer, you're looking to show things in a different way. I didn't set out to have a particular style – I just do what I do – and this has become my style.

'I believe it's important to have a healthy disregard for where your abilities end,' he adds. 'The world has always been changed by people who challenge the boundaries of what they think they can do. Ignore where you think your limitations are and do what you want to do anyway – and then see what happens.' **AP**

Above: St Michael's Mount in Cornwall, 29 photographs

Below: St Paul's Cathedral in London, 19 photographs

To see more of Mark's images visit his website at **www.joiningphotography.com**



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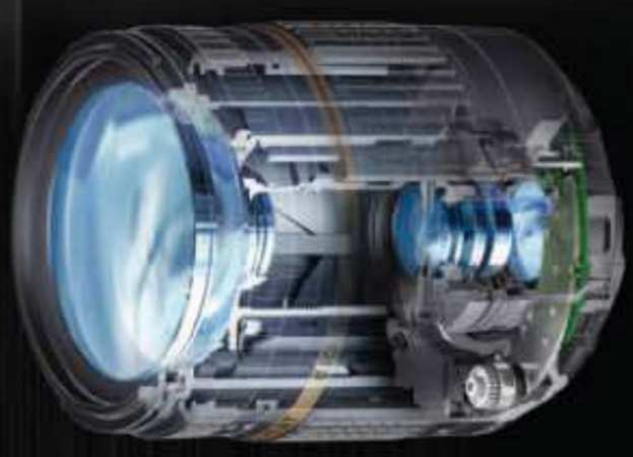




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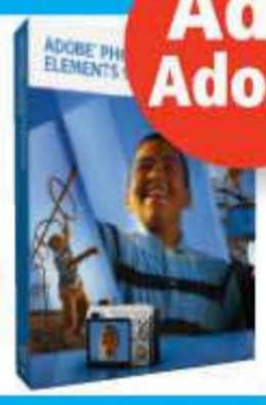
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A right royal photo shoot

The wedding of Prince William to Kate Middleton generated waves of excitement across the world. But what was it like to be there as a photographer? **Gill Mullins** talks to royal photographer **Tim Rooke**

IT SOUNDS like one of the world's most glamorous jobs: having a coveted position outside London's Westminster Abbey to capture for posterity the moment Prince William and Kate Middleton emerged as husband and wife – and instantly became the most newsworthy married couple on the planet. But it was all in a day's work for Rex Features' royal photographer Tim Rooke, who captured the iconic moment from a press photography stand opposite the abbey's main entrance. And while he loves his job, he is the first to admit that 'glamour' does not exactly get a look in. 'It's not necessarily that glamorous to be on a stand for six hours wondering where the loo is!' he laughs.

Tim has been a Buckingham Palace–accredited photographer for 20 years, shooting everything from overseas tours and charity events to state weddings and christenings. He used to cover Princess Diana's tours, including her landmine campaign in Angola, and more recently has accompanied Charles and Camilla to Spain, Portugal and Morocco, and William on his Antipodean tour in March. 'I love the travelling, but I'm away a lot; by the end of the year I can't always remember where I've been.'

For the past few months, the focus has been on William and Kate, starting with a remarkably relaxed engagement photocall at the palace in November last year. 'All the press photographers were told there was a surprise for us – it turned out to be an invitation to have a cup of tea with William and Kate in the next room. Most of us didn't take it up, though, as we were too keen to keep our positions in the photocall room.'

So was there much competition on the photo stand on 29 April? 'There wasn't really too much to be competitive about,' Tim admits. 'We all ended up with the same sort of shots. Once we got onto the stand we couldn't get past each other because there was no room. Then, once you'd spent an hour sorting out your equipment, there was nothing to do until the first guests started arriving at around 8.30am and we weren't allowed to leave until 1pm – in fact, they started dismantling the stand around us while we were still packed onto it editing our pictures.'

Tim's plan of action had been to take two camera bodies – a Nikon D3 and a Nikon D3S – using the D3S handheld with a 200–400mm f/4

Prince William and his newly titled bride the Duchess of Cambridge emerging from Westminster Abbey
Nikon D3S, 200–400mm, 1/400sec at f/4, ISO 640



Left: Carole Middleton, the Queen and the Duchess of Cornwall
Nikon D3S, 200–400mm, 1/400sec at f/6.3, ISO 400

zoom lens for shooting flexibility, and the D3 on a tripod with a 500mm f/4 telephoto optic focused on the abbey entrance. The two cameras would be tethered so the tripod-mounted body would fire as the shutter was depressed on the handheld camera. However, the cramped conditions on the stand made it impossible to set up the tripod securely, and neither was there anywhere for Tim to clamp a camera. In the end, he simply went handheld with one body and the 200-400mm zoom.

This last-minute change of plan shows why it's so important to keep your cool and think on your feet when covering an important event – whether it's a grand royal wedding or a slightly cosier family occasion. Anticipate the type of shots you are after and the lenses you might need, and give yourself some scope to play around; while a prime or a telephoto will generally have the optical edge, a zoom is perfect for rapidly changing situations, as it enables quick reframing without taking your eye from the viewfinder so you don't miss any of the action. An 18-200mm lens (27-300mm equivalent), for example, will allow both sweeping, scene-setting shots and detailed close-ups with pleasingly shallow depth of field to throw a distracting background beyond focus.

If possible, scope the venue out beforehand, so you can get some idea of the best vantage points, although for Tim this wasn't really an option – while he captured everything he set out to, including all the foreign royals he needed for a variety of magazines, he had no choice of shooting position. But, as it turned out, the press stand wasn't the best placed for a wide variety of shots.

'When Kate arrived, she got out of the car on the abbey side, so our view was blocked,' he says. 'I did get one of her turning to wave as she went inside, and some of Pippa Middleton, although they would have been better taken from the side stand. When William and Kate got into the carriage, that was all side on to us, so William blocked her as she climbed in, whereas it was happening directly in front of the photographers on the side stand.'



Kate stepping into the carriage
Nikon D3S, 200-400m, 1/400sec at f/4.5, ISO 400

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While most of the country was soaking up the atmosphere, for many of the press photographers it proved a somewhat muted experience. 'We were quite isolated from the crowds – there was no one anywhere near us – and we couldn't see any of the big screens. Every so often we'd hear a cheer, but we couldn't work out what was going on so we didn't really get much of a sense of the crowd atmosphere.'

After the couple left the abbey Tim's day was over, and while he would have liked to have gone to Buckingham Palace for the balcony kiss it was out of the question. 'I've covered a lot of royal weddings, and there are so many people that it can be very difficult to move from place to place,' he says. You're better just sticking to one position.'

Tim took some 1,400 pictures in total – 'it's not a tremendous amount, as I shoot raw and that slows it down slightly,' he says – and was very pleased to get the one big shot he had come for, of the couple emerging hand in hand from the abbey (see page 35). 'The background was totally dark and I exposed for them so they really stood out – it was exactly the picture I wanted. In 30 years' time it's going to be one of a very few that people will remember.' AP



Below left: Prince Charles, Michael and Carole Middleton, and the Duchess of Cornwall
Nikon D3S, 200-400mm, 1/400sec at f/5.6, ISO 400

WHAT MAKES A CLASSIC IMAGE?

WITH a British royal wedding, says Tim, it's all about a handful of images. 'For instance, with Charles and Diana, it was the kiss on the balcony, and that inspired interest in the balcony kiss between William and Kate. The shot of them coming out of the abbey, which is the first time they're seen in public as husband and wife, is another. Obviously, the happy couple in the carriage will be another classic, and I think the shot of William and Kate driving up the Mall in Prince Charles's Aston Martin will also be remembered, because it was so unexpected.'

If you want to capture a classic royal image, Tim says, you are often better off in the crowd. 'You could have quite easily got the kiss with a 200mm lens and 2x extension tubes, or a 400mm or 500mm lens. You were allowed right up to the gates of the palace, which is a lot closer than the official photographers would have been.'

On the carriage routes, the public will also often get the better pictures, Tim explains, because the royals will instinctively turn to wave to the public rather than to official photographers. 'For Trooping the Colour, if I'm feeling a bit daring I won't take up a press place, but instead stand with the public and then move as far forward in the crowd as I can, and I'll generally get a better shot.'

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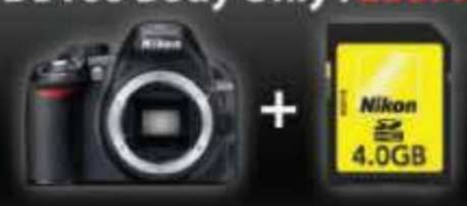
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Christopher Owen
Germany

Christopher was inspired to take up photography by his father and grandfather, who were both keen amateur photographers. Recently, he was given his first DSLR and feels that in the past two years he has learned a great deal about photography. He particularly enjoys photographing landscapes and portraiture, and appreciates the challenges that he faces while shooting. In the future Christopher would like to travel more as he feels that every location has a story to tell. Visit www.cpo-photography.com to see more of his work.



Snow and tree
1 Christopher has captured this lone tree in the harsh winter landscape and used the mist to help isolate the tree from its surroundings
Canon EOS 5D Mark II, 17-40mm, 1/320sec at f/4, ISO 50, tripod

Lake
2 Christopher has used the reflection in the lake to balance the composition. He has also converted the image to monochrome and increased the contrast
Canon EOS 450D, 18-55mm, 1/8sec at f/5.6, ISO 100, tripod, RC-1 remote controller

Rock formation
3 This complex towering structure is called Externsteine, located in north-west Germany. The location was used as a place of pagan worship
Canon EOS 7D, 17-55mm, 1/160sec at f/7.1, ISO 100



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1



Sebastian Bakaj London

Sebastian became interested in photography in 2005 when he bought his first camera – a Nikon Coolpix 3200. These days he uses a Canon EOS 350D with various lenses. His favourite subjects to shoot include the City of London at night, painting with light and working with long exposures. He is fond of shooting along the Thames and exploring any abandoned locations and objects that he comes across on his journeys. In the future, Sebastian would like to be in a position to sell his work. To see more of his images visit www.sebastianbakaj.com.

2



Two sheds

1 Sebastian used a strong candle-power torch and three colour filters to achieve this shot

Canon EOS 350D, 17mm, 180secs at f/5.6, ISO 100, colour filters

Rusty truck

2 Abandoned locations are a favourite subect of Sebastian's – the narrative possibilities are endless

Canon EOS 350D, 17mm, 181secs at f/5.6, ISO 100, colour filters

Abandoned holiday resort

3 'Abandoned locations are great to shoot at night,' says Sebastian. 'But never go on your own'

Canon EOS 350D, 10mm, 151secs at f/5.6, ISO 100, colour filters

Boat

4 As well as colour filters, Sebastian has used the light of the moon to give his shot an eerie quality

Canon EOS 350D, 17mm, 120secs at f/5.6, ISO 100, colour filters

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3



4



1



2



3



Ralph Withers London

Ralph describes himself as a keen amateur photographer whose passion is a lifelong commitment. He carries his camera with him everywhere he goes and says that he tries to see the photographic potential in everything he comes across. Ralph shot these images during a trip to the Kaçkar Mountains along the Black Sea coast of eastern Turkey. Ralph had attempted shots of wildflowers before, but after reading Paul Hobson's article on backlighting flowers in AP 26 June 2010, he used a backlit white backdrop for the first time. In the future Ralph would like to travel more, preferably further east. He would also like to attempt more portraiture work using many of the lighting techniques that he has developed while shooting wildflowers.

EDITOR'S CHOICE

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This is one of those simple-looking pictures that is actually very hard to create. The choice of flower is excellent, as is its position and the composition within the frame. The lighting really shows off the shapes of the petals and stem, while the delicate colouration makes a very pleasing picture. Well done.

Dropwort

1 Such a close-up shot reveals the complex intricacies of the head of the flower – the pale colour and jutting leaves are fascinating details
Nikon D200, 24-70mm, 1/320sec at f/8, ISO 100

Cornflower

2 In folklore, cornflowers were worn by young men in love, and if the flower faded too quickly it was a sign that the man's love was unrequited
Nikon D200, 24-70mm, 1/160sec at f/8, ISO 100

Musk mallow

3 The pink flowers contrast vividly with the stem and green leaves. The white background serves to emphasise the form and tones
Nikon D200, 24-70mm, 1/160sec at f/8, ISO 100

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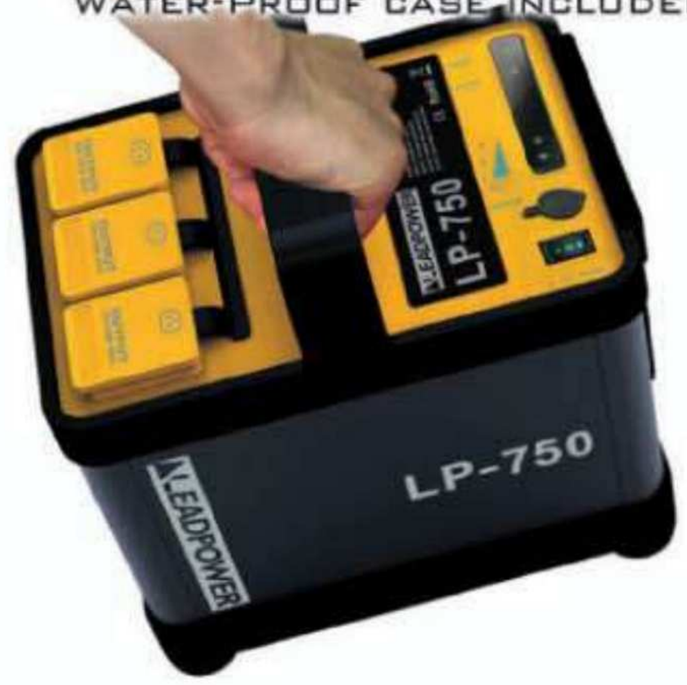
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Over the ne… we present this week's **equipment tests, reader questions** and **technique pointers**



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INKJET photo papers that include a baryta (barium sulphate) layer underneath the ink-receiving layer supposedly increase the tonal range, giving deeper and darker shadow areas and brighter highlights. Consequently, this type of paper is more expensive than other inkjet papers. At 320gsm, the Harman by Hahnemühle Gloss Baryta media is a dense paper that holds its shape well and is therefore satisfying to hold in the hand. Despite being a gloss paper, its surface is slightly off-white and leans towards a less shiny lustre finish. Fingerprints can still soil the paper if it is not handled carefully, though.

When looking through prints of our test charts, it was not a surprise to see that the paper shows deep blacks and bright highlights. This is ideal for both monochrome prints and landscape images, giving both vibrancy and tonal detail. Also, fine image detail is smooth and sharp.

Having placed a print on a window to expose it to bright light and heat for more than six weeks, there is no fading or discolouration. As far as Baryta paper goes, Harman's Gloss Baryta is a well-priced option, too. **Tim Coleman**

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GOSSEN'S Digisky meter is the company's first generation of multi-function exposure meters for flash and ambient light. By turning the dial on the meter head, it can be set to incident metering for 2D and 3D subjects and also reflective metering. Individual profiles for up to three cameras and one video can be set through the menu. A built-in radio trigger for wireless triggering is currently compatible with Elinchrom Skyport and Skyspeed flash units only, but the included software enables future firmware upgrades should the system becomes available with other units.

At 15mm deep, the Digisky will slip into a pocket comfortably, even in its soft neoprene pouch. The plastic build quality and 'clicky' buttons are disappointing, especially considering the asking price. Its controls are easily navigated, although I missed a direct access to control ISO. Exposure can be measured at ⅓, ½ and 1EV steps, to 1/10EV accuracy. Data is displayed clearly on the digital LCD screen with a clear 90° viewing angle, but I would like to see a swivel meter head to enable direct viewing at 360°. That said, the Digisky gives precise metering and boasts a strong feature set that will appeal to photographers in the studio with complicated flash set-ups. **Tim Coleman**



Amateur Photographer
An exposure meter packed with features, but build, handling and price could be improved
★★★☆☆

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Panasonic Lumix DMC-G3

With its 15.8-million-pixel sensor, improved AF system and a smaller body than its predecessor, the Panasonic G3 could be the upgrade that micro four thirds users have been waiting for



Richard Sibley
Technical writer

IT HAS been just over a year since Panasonic launched the Lumix DMC-G2, the first of the company's second-generation micro four thirds cameras. This model was notable for refinements such as the introduction of a touch-sensitive screen, but the most significant leap forward for the micro four thirds system came last September with the release of the top-of-the-range GH2. In the GH2, Panasonic had for the first time fitted a sensor with a 16.05-million-pixel resolution rather than its usual 12-million-pixel unit.

Now the company has brought out the first of its third-generation micro four thirds cameras, the Lumix DMC-G3. Although aimed at entry-level photographers, among its features is a sensor capable of producing 15.8-million-pixel images at a shooting rate of 4fps, as well as an improved contrast-detection AF system. All these features have been packed into a body smaller than we have previously seen from a DSLR-style G-series camera.

By including the improved AF from the GH2, and increasing the image resolution and shooting rate, the Panasonic Lumix DMC-G3 looks to have raised the bar for entry-level micro four thirds-system cameras. So, with these factors in mind, I wanted to see how the G3 performed, particularly when shooting moving subjects such as wildlife. In the past, the slower contrast-detection AF of compact system cameras has made this difficult to carry out successfully, but the new G3's AF system and faster frame rate should help make this more feasible.

AT A GLANCE

- 15.8-million-pixel Live MOS sensor
- ISO 160–6400
- 3in articulated LCD touchscreen
- Small body
- 1.44-million-dot EVF
- 4fps shooting rate
- Pinpoint AF
- 1920x1080 HD video with AF tracking
- Street price around £620 with 14-42mm kit lens

FEATURES

Panasonic states on its website that the G3 has a 16.6-million-pixel Live MOS sensor with 16 million effective pixels. However, its maximum resolution of 4592x3448 pixels means that the true resolution of the G3 is 15.8 million pixels. This is a higher resolution than the 12.1 million pixels found in the G2 and, in fact, has more in common with that of the GH2. However, the GH2 uses a physically larger Multi-Aspect sensor that makes use of more of the micro four thirds imaging circle to keep image resolution high even when the image aspect ratio is changed. That said, pictures taken on the GH2 with the native 4:3 aspect ratio are a fairly insignificant 92,032 pixels larger than those taken on the new G3.

While the G3 seems remarkably similar to the more expensive enthusiast-level GH2, it is not its equal, as Panasonic has held back a few features – presumably to help distinguish the



In-camera JPEG images can lack fine detail, although more detail can be extracted from raw files, as shown in this ISO 400 image of a blue tit

target market for each camera. For instance, because it is aimed more at enthusiast photographers, as well as videographers, the GH2 has extra processing power, which means that the AF, shooting rate and video capabilities are all moderately faster than those of the G3. The G3 also lacks a microphone input socket.

However, the G3 is certainly no slouch. Although its 4fps shooting rate doesn't quite match the 5fps of the GH2, it is still a step up from the 3.2fps of the G2. Another improvement is the impressively fast 20fps super-high-speed shooting mode, although it is at a reduced four-million-pixel resolution. This high-speed mode isn't featured at all on the G2, although it is an even faster 40fps on the GH2. This would imply that the GH2 has a more powerful Venus FHD processing engine than that in the G3, or that the rate has been capped on the G3 to distinguish it from the GH2.

Images from the G3 can be saved in either raw or JPEG format, or both simultaneously, with Silkypix Developer 3.1 raw conversion software included in the package. Raw images converted using the software look good, and for those not used to working with raw files there are a number of presets for sharpening and noise reduction that should make it easy to edit images. Adobe Camera Raw 6.4 doesn't yet support raw files from the G3, although support is expected to come with version 6.5.

One rather unhelpful change is the reduction in the size and capacity of the battery. The DMW-BLD10E 1010mAh battery in the G3 is estimated to take around 260-270 images when using the kit lens. Compare this with the 330-340 images with the 1200mAh battery used in the GH2 and 360-390 images using the 1250mAh battery in G2, and the new camera falls significantly short of its predecessors.

In day-to-day use the battery life shouldn't be too much of an issue, as 250-plus images should be fine for a day's shooting. However, during the test, after using the 100-300mm f/4-5.6 Mega OIS lens and spending some time reviewing images, I found that I managed to take barely 200 photographs. You would certainly need to take an additional battery or charger with you if you planned to take the G3 on holiday.

8/10

BUILD AND HANDLING

Impressively, the Panasonic Lumix DMC-G3 is 25% smaller than the G2. In fact, it is very similar in size to the compact-style GF2, except for a more pronounced handgrip and, of course, the addition of the electronic viewfinder. The obvious concern when reducing the size of a camera is that it will be awkward to hold and fiddly to control. However, I had no problem holding the camera thanks to the contoured handgrip. My only slight complaint is that the smooth rubber and plastic on the handgrip should be textured to allow for better grip.

Reassuringly, the G3 retains the excellent handling of the G2 and GH2 with only a few tweaks to the placement of buttons. One of these changes is that the quick movie capture button has moved from its position on the top-plate to the rear of the camera, making it easier to press with a thumb while holding the camera in a shooting position.

Two buttons – the AF/AE lock and depth of field preview – that are found on the G2 are missing from the G3. However, both of these functions can be programmed to the two function buttons should you require them.

The G3 is the fourth Panasonic G-series camera to have a touchscreen. As well as letting you change various settings via an on-screen menu, it also allows the AF point to be selected. I admit I had a few reservations about the technology when I heard this was going to be introduced in the G2, but I am pleased to say my fears of it being unusable were unfounded.

While the touchscreen on the G3 is not as sensitive as those found on, say, Apple products such as the iPhone and iPad, it is fairly responsive to the touch. In fact, if you find it easy to use then it replaces the need for the Quick Menu button, freeing that up for other duties.

For the most part I still used the Quick Menu and traditional directional buttons to change settings quickly – not because the touchscreen wasn't up to scratch, but because old habits die hard. Using the touchscreen to select an AF point and take an image is something that is genuinely useful, and its operation is intuitive so it is easy to get used to.

One annoyance is that Panasonic has chosen not to include an eye-sensor to switch between the rear screen and EVF. There is a button to the left of the EVF to toggle between these two displays, but an eye-sensor would automatically switch the view when the camera is held to the



FEATURES IN USE
PINPOINT AF

THE NEW Pinpoint AF feature gives the Panasonic Lumix DMC-G3 automatic precision focusing. You can select an area to focus on either by touching the rear screen or by using the camera's directional control. Once selected, the area is magnified on the rear screen, which allows for the point of focus to be automatically fine-tuned with more accuracy.

While Pinpoint AF improves focus sharpness, it isn't suitable for every subject. Even slightly moving subjects, such as a flower moving in the breeze, can prove to be a little awkward as the magnified view means that the subject will quickly fall in and out of focus. Although Pinpoint AF is useful for landscape and still-life images, it doesn't offer anything more than manual focusing does. When set to manual focus, the view is magnified to 100% through the viewfinder or rear screen, allowing the lens to be focused with just as much precision as Pinpoint AF.

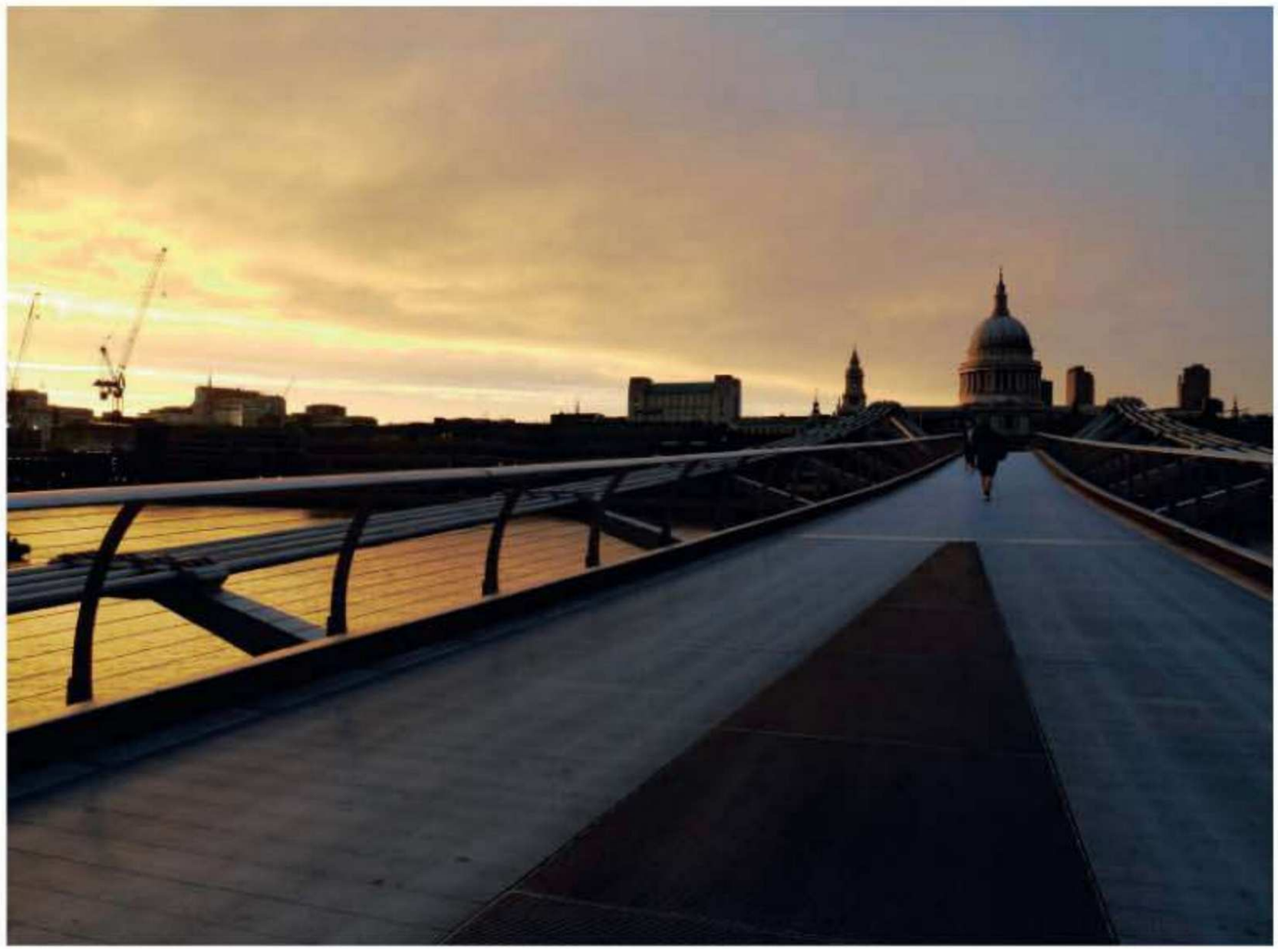
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eye. Again, I presume the sensor has been omitted to help distinguish the G3 from the GH2, which has this feature.

The menu system of the G3 is largely the same as that of other recent models in the G series, although there have been a few tweaks to help improve it for entry-level photographers. There is a new IA+ mode that offers users a simplified aperture priority called Defocus Control. White balance and exposure compensation have also been given simplified controls for those using a system camera for the first time.

To help avoid confusion, the My Colour Mode has been renamed Creative Control. This function allows you to adjust the image to various preset styles, including expressive, retro, high key, sepia and high dynamic, and it is similar to the Art Styles found on Olympus cameras. The Film Mode found on previous G-series cameras has also been relabelled, as Photo Style. This is the standard image style mode that allows you to choose the different colour and black & white settings that can be applied to photographs.

While these small changes in the naming of items and the new iA+ mode may be useful for beginners, enthusiast photographers will notice very little difference.



8/10

METERING

I was fortunate to be able to test the Panasonic Lumix DMC-G3 in a variety of lighting conditions, including a 5am trip to a nature reserve. On the whole, there were few surprises created by the camera's 144-zone evaluative metering mode. Most images were well exposed with only slight adjustments needed to the exposure compensation to produce better print-ready images. When taking landscape images, it has a tendency to underexpose photographs by up to 1EV, presumably to keep highlight detail in bright skies. However, smaller highlights are not compensated for.

When photographing birds with white details, I generally had to set the exposure compensation to -0.7EV to prevent burnt-out highlights and a loss of detail. This created quite dark images, but I could correct the raw files without introducing too much noise. Switching to centreweighted metering and framing the wildlife subject accordingly helped produce better exposures that took into account the brighter highlights created by white feathers.

Documentary-style street photographs proved no problem for the G3's metering system, and clearly this is where the camera excels. The evaluative metering worked well and can be relied upon to produce accurate exposures when you need to point and shoot quickly.

8/10

AUTOFOCUS

Perhaps the biggest recent advance in the Panasonic G-series cameras has been the faster contrast AF system found in the GH2. The fast readout from the Live MOS sensor, combined with a powerful processing system, means the GH2 has the fastest contrast-detection system found in any camera, almost rivalling phase detection in many circumstances.

The autofocus system of the G3 is based on that of the GH2, and I found it to be fast and snappy whether I was taking landscape or candid images. Having the ability to use the touchscreen to focus and then fire is wonderful. Furthermore, this feature has been improved in the G3 and now the entire touchscreen can be used to select the AF point. In previous G-series cameras the edges of the frame could not be selected. With these improvements in mind I was keen to see exactly how far contrast-detection AF had advanced. In the past, the limitations of contrast-detection AF have meant that it is difficult to use when photographing subjects such as sports and wildlife, with the AF not being able to keep up with moving subjects.

For wildlife images my chosen lens was the Panasonic 100-300mm f/4-5.6mm optic. This gives the same field of view as a 200-600mm focal length on a 35mm camera. Although generally good, I found that the focal length was a little short for photographing wildfowl and rabbits in a field. If Panasonic were to make a 1.4x teleconverter, the focal-length reach of the 100-300mm lens would be ideal, although this may affect the focus speed.

As for the AF, it was good for photographing perched birds or grazing rabbits while in single AF mode. Continuous AF worked well for slight movements, but for faster moving subjects, such as birds in flight, the continuous AF struggles to keep up, although the 4fps shooting rate allowed me to capture one or two action shots. This was more down to timing and some careful pre-focusing, however. Similarly, focus tracking is useful for tracking birds walking, but it falls short as soon as movement becomes faster. Obviously, birds in flight and bounding rabbits are a real test for any camera in this price range, regardless of whether it uses phase- or contrast-detection AF. It is certainly possible to take wildlife images with the Panasonic Lumix DMC-G3, but you need a lot of practice and very careful timing.

Overall, the AF system of the G3 is significantly faster than that of the G2, and on par with the GH2, although it still lacks the speed to make it successful for action photography. For all other types of photography, the various focusing options of the G3 are excellent, and at times the contrast-detection autofocus is fast enough to fool you into thinking you are using a camera with phase-detection focus.

Of particular interest to landscape, macro and still-life photographers will be the new Pinpoint AF feature (see page 48).

8/10

Although it has worked well in the above image, the vivid setting may need to have its saturation turned down a step

'Documentary-style street photographs proved no problem for the G3's metering system'

NOISE, RESOLUTION AND SENSITIVITY

There was some doubt as to how well four thirds sensors would fare when the resolution was increased beyond 12 million pixels. Advances in sensor design and technology mean that the increase to 16.05 million pixels in the GH2, and now the 15.8 million pixel sensor in the G3, have been possible. As the dynamic range

has been improved, so too has the control of image noise, particularly at high sensitivities.

The amount of detail resolution found in JPEG images is as expected for a four thirds sensor with a resolution of almost 16 million pixels. When shooting JPEG images at the base ISO 160 sensitivity, the G3 is capable of resolving up to around 24 on our resolution chart. Impressively, it is still almost at this level at ISO 6400, albeit with more than a hint of image processing.

When shooting real scenes, the JPEG images taken with the G3 have a familiar four thirds sensor quality to them. Colour noise in the form of a purple and green tinge can be seen in shadow areas, even at ISO 200, as can a slight speckling of luminance noise. Noise reduction is clearly used to reduce the effects of both of these, but this can leave surfaces a little lacking in texture, while edges look sharpened to compensate.

Raw files are more detailed than their JPEG equivalents, with images taken at ISO 160 just about reaching 26 on our chart. However, viewing raw images with all noise reduction turned off gives you a real insight into how effective the in-camera noise reduction is for JPEG files. Colour and luminance noise are easily visible at low sensitivities, although the Silkypix Developer Studio 3.1 software does a good job of reducing this noise.

Overall, in terms of noise and resolution, images taken with the G3 are on a par with those from the GH2, while producing images with slightly more detail than the 12.1-million-pixel G2. Importantly for Panasonic, the increase in resolution doesn't seem to have made a difference in terms of image quality. High-sensitivity images from the G3 have slightly less noise than their G2 equivalents. However, I found that the default noise reduction and sharpening settings could be turned down and up a step, respectively, to improve details in JPEG files.

I wonder how the technology found in the new 15.8-million-pixel sensor would make a difference if it were used in a 12.1-million-pixel sensor. Presumably, there would have been even greater improvements in image quality, with a slight trade off in detail resolution.

27/30

DYNAMIC RANGE

With a physically smaller sensor than cameras with equivalent-resolution APS-C-size sensors, the dynamic range of the G3 is always going to struggle to compete. Like other cameras with four thirds sensors, I found that highlights have a tendency to burn out to white slightly before I would expect them to with a camera with a larger sensor.

At present, DxO Mark (www.dxomark.com) has yet to test the G3's sensor, but from what I have seen in images produced by the camera I would estimate that the dynamic range is around 10.5EV. Given that DxO rated the 16.05-million-pixel sensor of the GH2 as having a 10.82EV, I would expect the range of the

Facts & figures



RRP	£629.99 (body only)
Sensor	16-million-effective-pixel Live MOS
Output size	4608x3456 pixels (15.8 million pixels)
Focal length mag	2x
Lens mount	Micro four thirds
File format	JPEG, RW2 (raw), raw + JPEG, MPO (when attaching 3D lens in micro four thirds-system standard), AVCHD
Compression	2-stage JPEG
Colour space	Adobe RGB, sRGB
Shutter type	Focal-plane shutter
Shutter speeds	60-1/4000sec
Max flash sync	1/160sec
ISO	160-6400
Exposure modes	Program, aperture priority, shutter priority, manual, iA+, 17 scene modes
Metering system	144-zone multi-pattern sensing system
Exposure comp	±5EV in 1/3 steps
White balance	Auto, 7 presets, 2 custom, Kelvin, all with fine-tuning
White balance bracket	3 frames
Drive mode	4fps for 7 frames in raw, or unlimited JPEGs. 20fps at a reduced 4 million pixel resolution
LCD	3in, 460,000-dot touchscreen LCD
Viewfinder type	EVF with 1,533,600 dots equivalent
Field of view	100% on LCD
Dioptre adjustment	±4
Focusing modes	Single, continuous, manual, face detection, AF tracking, 23-area, 1-area-focusing, pinpoint, touch
AF points	23-area and touch focus anywhere in the frame
DoF preview	Yes, with shutter speed simulation
Built-in flash	Yes, GN 10.5m @ ISO 160 (8.75m @ ISO 100)
Video	Full 1920×1080, 60i AVCHD, 1280x720, 30fps MJPEG
External mic	No
Memory card	SD/SDHC/SDXC
Power	Rechargeable Li-Ion
Connectivity	Mini HDMI, digital/video out, remote release
Weight	336g (body only)
Dimensions	115.2x83.6x46.7mm

PANASONIC UK LTD, Panasonic House, Willoughby Road, Bracknell, Berkshire RG12 8FP. Tel: 0844 844 3852. Website: **www.panasonic.co.uk**

RESOLUTION & NOISE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using the 14-42mm f/3.5-5.6 kit lens. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.





With a 15.8-million-pixel resolution, the G3 is capable of resolving a lot of detail. At high sensitivities this is often lost due to noise reduction and sharpening

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FOCAL POINTS

EVF/LCD
The G3 lacks an eye sensor to automatically turn the EVF on when the camera is held to the eye. This button toggles between the rear LCD screen and EVF being switched on

LCD screen
The 3in, 460,000-dot touchscreen is starting to look a little dated compared to the 921,000-dot and 1.04-millon-dot screens found in recent Nikon and Canon cameras respectively



Camera shown actual size

Direct record
This button has moved from the top of the camera on the G2, to the rear of the G3. It can easily be pressed with a thumb while shooting

Function buttons
By default, the two function buttons access the display options and the Quick Menu. However, if you choose to use their touchscreen equivalents, they can be used as programmable function buttons

Lens stabilisation
Unlike Olympus micro four thirds cameras, Panasonic does not use in-camera image stabilisation. Instead, some of its lenses feature optical image stabilisation, known as Mega OIS.

Flash
As well as the built-in flash with a guide number of 10.5m @ ISO 160 (8.75m @ ISO 100), the G3 also has a flash hotshoe. This allows it to be used with the Panasonic DMW-FL500E and DMW-FL220E flashguns.

Inputs and outputs
On the side of the G3 are sockets for a remote release cable, a mini-HDMI cable and digital output, which acts as USB socket and audio visual output. There is no external mic socket.

Face detection and recognition
Not only can the G3 detect faces and focus, and expose for them, but it can also recognise an individual's face. Once registered on the camera, it can prioritise exposure and focusing for faces it recognises.

Main menu



Quick menu



Shooting screen





G3 to be very similar, based on the resolution of the camera. This rating is actually slightly better than the 12-million-pixel G2 and GF2 cameras, which both scored nearly 10EV in DxO's tests. This shows the improvements in the micro four thirds sensor technology over the past year. The dynamic range is actually better than that of the lower 14.1-million-pixel resolution of the Samsung NX11, which has an APS-C-size sensor. However, the similarly priced but slightly higher resolution Nikon D5100 has a maximum dynamic range of just over 13EV.

Although the dynamic range of the micro four thirds cameras is improving as the resolution is increasing, generally it seems that there is still a compromise that has to be made when these models are compared to cameras with an APS-C-size sensor.

8/10

WHITE BALANCE AND COLOUR

Faced with a variety of different lighting conditions, both daylight and indoors, the G3's automatic white balance performed well. In bright sunshine the daylight white balance setting produces better results than AWB, retaining more of the blue in the image.

When shooting under tungsten lighting, the AWB setting reduces the effect of the orange/yellow hue, but fails to remove it completely. The incandescent white balance setting is quite clinical, removing almost all the hue from the tungsten lights. However, it is the custom white balance settings that naturally produced the most precise results.

There are two user-defined custom settings in the G3, which is useful if you regularly use a particular studio lighting set. Images taken with a custom white balance look devoid of any colour from ambient lighting, making it only really suitable for studio photography.

As for the newly renamed Photo Styles, there are the usual standard, vivid, natural, monochrome, portrait and scenery settings.

In bright sunshine the auto white balance setting works rather too well, removing natural colour from a scene

Of these, standard is the one that will see the most use. It has a good level of contrast and is suitable for everyday use, although I found that the best results were achieved in this setting by increasing the sharpness and saturation to +1. Conversely, those who require really punchy images should choose the vivid option, although for my taste it has a little too much contrast and saturation so I would turn each of these setting to -1. Once you have edited these Photo Styles, there is the option to save one of them as a Custom Setting so that you have easy access to it whenever it is needed.

8/10

VIEWFINDER, LIVE VIEW, LCD AND VIDEO

There is no change in the G3's viewfinder or LCD screen from the previous GH2 or G2. The electronic viewfinder is a 1.44-million-dot equivalent that offers a 100% view and is of a very high quality. I found myself using the viewfinder a lot as the 3in, 460,000-dot touchscreen tends to show up fingerprint marks in bright conditions, even with the brightness turned right up.

Video capture has been improved from the G2, and the G3's sensor can now output 1980x1080 25p video, which is saved as 1980x1080 50i AVCHD footage. Almost as important as the improved video capture is the fact that the G3 has the ability to perform AF tracking. Using AF tracking and continuous AF when recording video footage worked surprisingly well. The focusing movements are very smooth.

Audio is now recorded in stereo, as it is on the GH2, whereas the G2 only captured mono sound. The audio is also boosted by Dolby Stereo Creator, helping reduce extraneous noise and creating a dynamic stereo effect.

8/10

Competition



Panasonic Lumnix DMC-G2
TESTED AP 27 MARCH

Samsung NX11
TESTED AP 12 FEBRUARY

DESPITE the Panasonic Lumix DMC-G3 being an updated version of the G2, Panasonic has stated that, at least for now, it won't replace the older camera in its line-up. Instead, the G10 has been discontinued, and the G2, for now, will be Panasonic's entry-level camera. Despite the G2 having only a 12-million-pixel sensor and a slower AF system, it has many of the G3's other features and should now be seen as something of a bargain. At around £430 including kit lens, the G2 is £190 cheaper than the G3. However, those who like the DSLR style but would prefer a larger APS-C sensor should take a look at the Samsung NX11, which has a 14-million-pixel APS-C-size sensor and can be found for around £510 including 18-55mm kit lens.

Verdict

WHEN I started to test the Panasonic Lumix DMC-G3, I wanted to see how far I could push it. We know that micro four thirds cameras are ideal for street, travel and day-to-day photography, but with the faster contrast-detection AF system I wondered if the G3 could do more.

In turns out that the AF doesn't really open up its use for other types of photography, such as wildlife, but it does further improve those it already excels at. Point-and-shoot photographers will love the focusing speed, and the smaller body makes it more portable without adversely affecting the handling. Image quality has also slightly improved, with a high resolution, but noise is still more of an issue than with an APS-C-size sensor.

Both first-time users and enthusiast photographers looking for a DSLR-style compact system camera should really like the G3. It is not quite an all-round replacement for a DSLR, but it should suit the day-to-day needs of most photographers and there is now a superb range of Panasonic G series lenses available to go with it.

Amateur Photographer
Tested as **Compact system camera**
Rated **Very good**
83%

	1 2 3 4 5 6 7 8 9 10
FEATURES	8/10
BUILD/HANDLING	8/10
NOISE/RESOLUTION	27/30
DYNAMIC RANGE	8/10
AWB/COLOUR	8/10
METERING	8/10
AUTOFOCUS	8/10
LCD/VIEWFINDER	8/10

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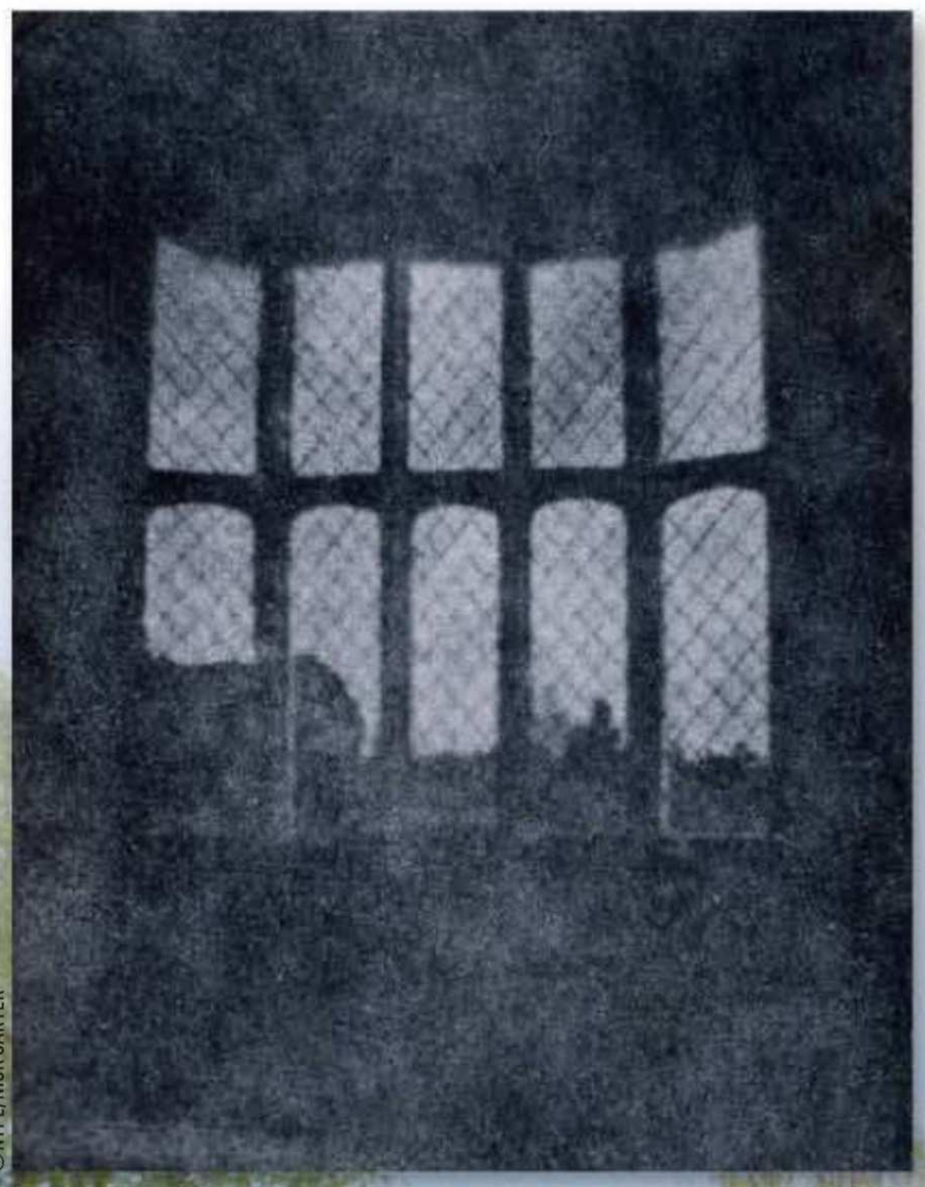
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JOIN THE EDITOR

ON 8 JULY AT LACOCK ABBEY – THE HOME OF FOX TALBOT

FOR A PHOTOGRAPHIC DAY INCLUDING A TWO-COURSE LUNCH



©NTPL/NICK CARTER

Photograph of a print from Fox Talbot's first negative of the Oriel Window, 1835, in the South Gallery at Lacock Abbey

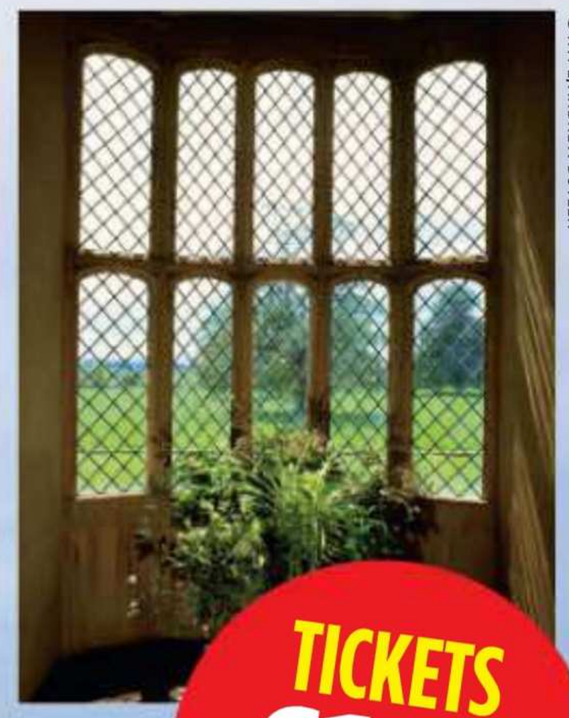
Join AP Editor **Damien Demolder** for lunch and a day of photography at Lacock Abbey, home of William Henry Fox Talbot, the father of British photography



The Fox Talbot Museum at Lacock Abbey houses the cameras and equipment William Henry Fox Talbot, the father of British photography, used in the development of the calotype process in the 1840s. You will able to see the objects he photographed, his publications and some of his personal items, as well as the famous lattice window used as the subject of his first negative (see right).

Join AP editor Damien Demolder for lunch and a day of photography at Lacock Abbey on 8 July 2011. With time for a guided tour of the Fox Talbot museum, as well as to make the most of the splendid grounds of this historic National Trust property, this promises to be an interesting and enjoyable day.

A two-course lunch will be included at the Sign of the Angel, a 15th century inn nestled in the heart of the picturesque village of Lacock, after which you will return to the Abbey to capture the architectural wonders of the building itself and the delightful Wiltshire countryside that surrounds it.



©NTPL/ANDREW BUTLER

TICKETS £125

ITINERARY

10.00	Arrive at the Abbey
10.15-10.30	Introduction
10.30-12.30	Fox Talbot Museum and Abbey
12.30	Lunch at The Sign of the Angel Inn
14.15	Fox Talbot Museum and Abbey
16.30	Tea and coffee and a goody bag
17.00	End of day

WHEN AND WHERE

Date 8 July 2011
Time 10am-5pm
Location: Lacock abbey, Wiltshire
Tickets £125
To book Please call 0203 148 4326/1 or email spiadmin@ipcmedia.com for further information



LUNCH AT THE SIGN OF THE ANGEL INN

For further details visit **www.amateurphotographer.co.uk/dayoutwitheditor** or call **0203 148 4326**

CONDITIONS The photography day is for up to 48 readers only. In the event that there are not enough bookings, the event will be cancelled until further notice and all monies paid will be refunded. Price includes a photographic day with the editor, entry to Lacock Abbey and the Fox Talbot Museum, demonstrations, facilities, lunch at the Sign of The Angel Inn and light refreshments.

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AskAP

Let the AP team answer your photographic queries

LENS SOLUTION

Q I use a Panasonic Lumix DMC-G1 and would like a lens wider than 28mm for interior shots of buildings. I would love a Panasonic 7-14mm f/4 G lens, which may be the best solution, but as I cannot justify the £700-£800 price tag I've been exploring other options.

I can buy a four-thirds-to-micro-four-thirds adapter that would allow me to fit Sigma and Olympus lenses to the G1, both of which are available at more reasonable prices. The disadvantage would be that I would lose image stabilisation.

Alternatively, I can buy a screw-in converter to fit on the front of the lens. I used these with my Minolta A1 and they worked well, but I have had rather a bad experience with such adapters on the G1.

Which of these is the best option, and are there any other alternatives you could suggest? **David Price**

A I've used the Olympus Zuiko Digital 7-14mm f/4 lens a lot, David, and found it to be a fantastic optic, offering the same angles of view as a 14-28mm lens on full-frame digital cameras. I can see why you want something of this type. I suspect the Panasonic and Olympus optics are of the same design, too.



Of the two plans you mention, the first sounds like the best option. Modern digital cameras are less forgiving of sloppy optics than your film-based Minolta, so supplementary add-on lenses can cause all manner of problems. You may be able to pick up something like Sigma's handy 10-20mm f/4 zoom, or similar, for less than Panasonic charges for its 7-14mm optic.

Four thirds lenses are not the only option, though. The micro four thirds (and four thirds) systems have more lens-mount adapters available for them than any other camera system, so I suggest you look around. Do your homework, as not all adapters allow electronic communication between the camera body and lens. The official four thirds adapter from Panasonic (model number DMW-MA1) does have this and allows electronic aperture control and metering. Autofocusing is not always retained as some of these lenses were designed before contrast-detection AF came along.

I wouldn't worry about losing image stabilisation. The short focal length of a lens like this means you will be able to make handheld exposures at longer shutter speeds than you would on your standard zoom anyway. **Ian Farrell**

ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply send your questions to: apanswers@ipcmedia.com or by post to: **Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.**

COLOUR CORRECTION

Q I have a number of colour negatives, both Kodak and Fujifilm, and have been photographing them while they are illuminated by the light in the lid of my Agfa scanner as I find this is much quicker than scanning them. I then import them to my computer and use software to convert them into positives.

The negatives all have an orange base colour, which I presume needs to be removed, although it doesn't seem to make much difference to the final outcome. In GIMP (www.gimp.org) I can get good results by inverting each frame, then using the Auto button in the Levels palette, which seems to remove the colour cast. I have also tried inverting and then sampling a white area to get the colour of the base to neutralise, but this does not seem to improve my results and adds another step. What is the correct procedure, and where does the colour cast go when I simply use Auto Levels?
Mike Draycott

A In some respects, Mike, if you have found a system that works for you, then why mess with it? Photographing backlit negatives and transparencies is exactly how photographers used to make duplicates of their originals back in the days before scanners. It's quicker than using a scanner, but I imagine the scanning method would give you better quality results. It may not be as laborious as you think if you take advantage of the batch-scanning capabilities of your scanner. I assume you have found a way of keeping the camera square on the original to avoid distortion.

The method you describe for removing the orange base colour of the colour negatives is a crude one, but it will work well in most cases. An Auto Levels setting/button can be found in many editing applications and they work by moving the black and white points inwards until they meet histogram information. By default, they do this in each colour channel individually, which is why colour shifts can occur. When you use Auto Levels on your images it is this colour shift that is getting rid of the orange colour.

I say that this technique will work well in most cases because, by virtue of the way it works, Auto Levels creates an absolute white (brightness 255) and absolute black point (brightness 0) and this isn't always what you want. Suppose your picture doesn't have any total white in it. Do you want GIMP to put it in there for you regardless? I think not. Best to take charge of the Levels process and make the changes to each colour channel yourself.

I would also be tempted to try shooting in raw so you can put the files though a raw converter and process them as 16-bit files. The more data you have in the file when making such extreme Levels adjustments, the better the quality of the end result.
Ian Farrell

RESOLUTION AND NOISE

Q Can you tell me what level of resolution is required in a digital camera to obtain first-class A3 and A4 prints? I am aware that printer quality is important, but it all starts in the camera and I cannot discern from your camera tests how much resolution is needed to get good-quality prints and how much noise can be tolerated. Can you help?
Peter Forbes

A The overwhelming majority of digital cameras on the market today will give you an A3 print that is equal to or of better quality than 35mm film in terms of resolution and image detail. Working backwards from the final print dimensions, we can calculate the magic figure you need to aim for. If we assume that printing at a resolution of 200ppi will deliver acceptable results (a fair assumption, in my experience), then an A4 print will need to contain 2339x1654 pixels, which is the equivalent to the output of 3.8-million-pixel camera. For an A3 print, an 8.7-million-pixel camera is needed.

Even if you want to print at a higher resolution of, say, 300ppi, then this is still within the capabilities of many digital cameras. Pixel counts of 7.7 million and 17.4 million would be needed for A4 and A3 sizes

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FROM THE AP FORUM

Blurring at the edges

Rebecca Finch asks I seem to get blurring on the sides of my photos when I take group shots. I always try to open up the aperture as wide as I can, so is this the problem?

El_Sid replies Try smaller apertures of, say, f/8 to f/11 to see if this improves the situation. Also keep an eye on your shutter speeds, as it would be a shame to improve edge sharpness only to lose overall sharpness to camera shake. If necessary, increase your ISO setting. If significant edge blurring remains even with small apertures, it could be the lens at fault.

P_Stoddart replies One possible explanation is depth of field. When a lens is set to a low f-stop the focus point is very narrow, so it becomes easy for subjects to fall outside the field of focus. Stopping down (higher f-stop values) will widen the field of focus, thus including more subjects.

Ian Farrell replies Lenses never perform well at the edges of the frame when wide open, and a lack of depth of field at this setting means that if people at the edges are further away from the camera than the people at the centre, they will be out of focus. Use a slightly smaller aperture to get round these problems, but keep an eye on what shutter speed this gives you. If it's slower than 1 divided by the focal length of the lens, you might see blur due to camera shake. If this is the case, raise the ISO setting a bit to shorten the shutter speed or use flash or a tripod.

respectively. But, as I say, I have never seen the advantage of going up to 300ppi.

When it comes to noise, different cameras, chips and sensors all perform in different ways. When looking for noise, we are all guilty of zooming an image to 100% and scrutinising the shadow areas for any speckles that might be present, but I've always thought this a bit unfair if we are judging the quality of the prints the camera will make. You won't see noise in a print on anything like the scale you do on-screen under magnification, especially in pictures shot at relatively low ISO sensitivities of 400 and under. If noise is not raised as a great concern in a review, then don't worry too much about it. Alternatively, if you want reassurance, try out the camera you are interested in at your local camera dealer, using your own memory card, then get a print made at a local high-street minilab and judge the quality yourself.

Ian Farrell

f/AQ

What is bokeh?

Bokeh comes from the Japanese word *boke*, meaning fuzziness or dizziness, and refers to the quality of the out-of-focus areas in a picture. Note that I say the *quality*, not the *extent*. How blurred the background appears is governed by depth of field, while bokeh is more aesthetic and therefore subjective.

A perfectly designed lens with no spherical aberrations would produce terrible bokeh. Good bokeh is a consequence of spherical aberrations in out-of-focus areas, which is not something we want in the in-focus parts of a picture. This means lens designers have had to come up with some very clever ways to ensure that spherical aberrations are present only in those parts of the image that are blurred to begin with.

It's often said that having more blades in an aperture, or having more circular blades, leads to better bokeh, but this is not necessarily true. Bokeh is a result of the whole lens design. However, the number of blades does dictate the appearance of bright specular highlights. Try photographing some distant bright lights at night after defocusing your lens. If the lens is stopped down even slightly, the lights will be rendered as pentagrams for a five-bladed lens, hexagons for a six-bladed lens and so on.

So what is good bokeh? If you shoot a picture at wide apertures the out-of-focus regions should be soft and creamy. If you can see the edges of out-of-focus regions, then this is not as good, and the lens won't give you the soft background that benefits portraits and macro pictures. **Ian Farrell**

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Nikon Coolpix P300

Nikon's high-performance, pocket-sized **P300** compact camera has a fast f/1.8 lens. **Tim Coleman** tests the latest addition to the Coolpix range



Tim Coleman
Technical writer

UNTIL the last few months of 2010, there was a large gap in Nikon's range of high-end compact cameras. By introducing the new P300 to its 'performance' Coolpix range, the company now has four current compact models for the demanding photographer. They cover the bases with a choice of two bridge cameras (P100 and P500), a large compact camera with viewfinder (P7000) and, with the P300, a pocket-sized compact camera.

Like the larger Nikon P7000 before it, the P300 has a look reminiscent of its direct Canon competitor – in this case the PowerShot S95. However, there are a couple of features that separate the P300 from its peers. It is not a direct competitor to the S95, or even the Panasonic Lumix DMC-LX5 and Olympus XZ-1, because the P300's 1/2.3in sensor size is much smaller than the 1/1.7in of the S95 and 1/1.6in of the LX5 and XZ-1. Furthermore, the P300 lacks raw file capture, which is a key feature for serious photographers. Instead, what we are looking at is Nikon's first fast-lens pocket compact camera with full manual controls.

FEATURES

The key selling point of the Nikon P300 is its fast f/1.8 Nikkor lens. This f/1.8 setting is available at its widest 24mm focal length, and when its 4.2x optical zoom is fully implemented at 100mm the fastest aperture drops to f/4.9. Like many compact cameras, the smallest aperture possible is f/8. With an equivalent of 24-100mm, the lens offers a handy focal range for a camera at this level.

The P300's back-illuminated CMOS sensor boasts 12.2 million pixels. The 1/2.3in (28.5mm^2) sensor is almost 50% smaller than the 1/1.7in (43.3mm^2) and 1/1.6in (48.5mm^2) sensors used by the top-performing compact cameras, which means the photosites on the P300 are considerably smaller.

Full PASM controls are complemented by a refreshingly limited number of scene modes. These include key colour modes, such as high-contrast black & white and a nostalgic sepia, as well as a panorama sweep (180° or 360°). The latter mode is made possible by the P300's Expeed C2 image processor, which also makes a full-resolution 8fps burst possible for seven frames.

Video users will be pleased that the P300 captures in full 1080p with stereo sound, and offers a HDMi connection port. Moving and still images are viewed on the bright 3in, 921,000-dot rear LCD monitor.

Blur-free images are achievable in low light through the lens-shift vibration reduction and motion-detection systems, or using various shooting modes. A final feature to mention has to be the 3cm macro mode, which is impressive for a camera of any level.

AT A GLANCE

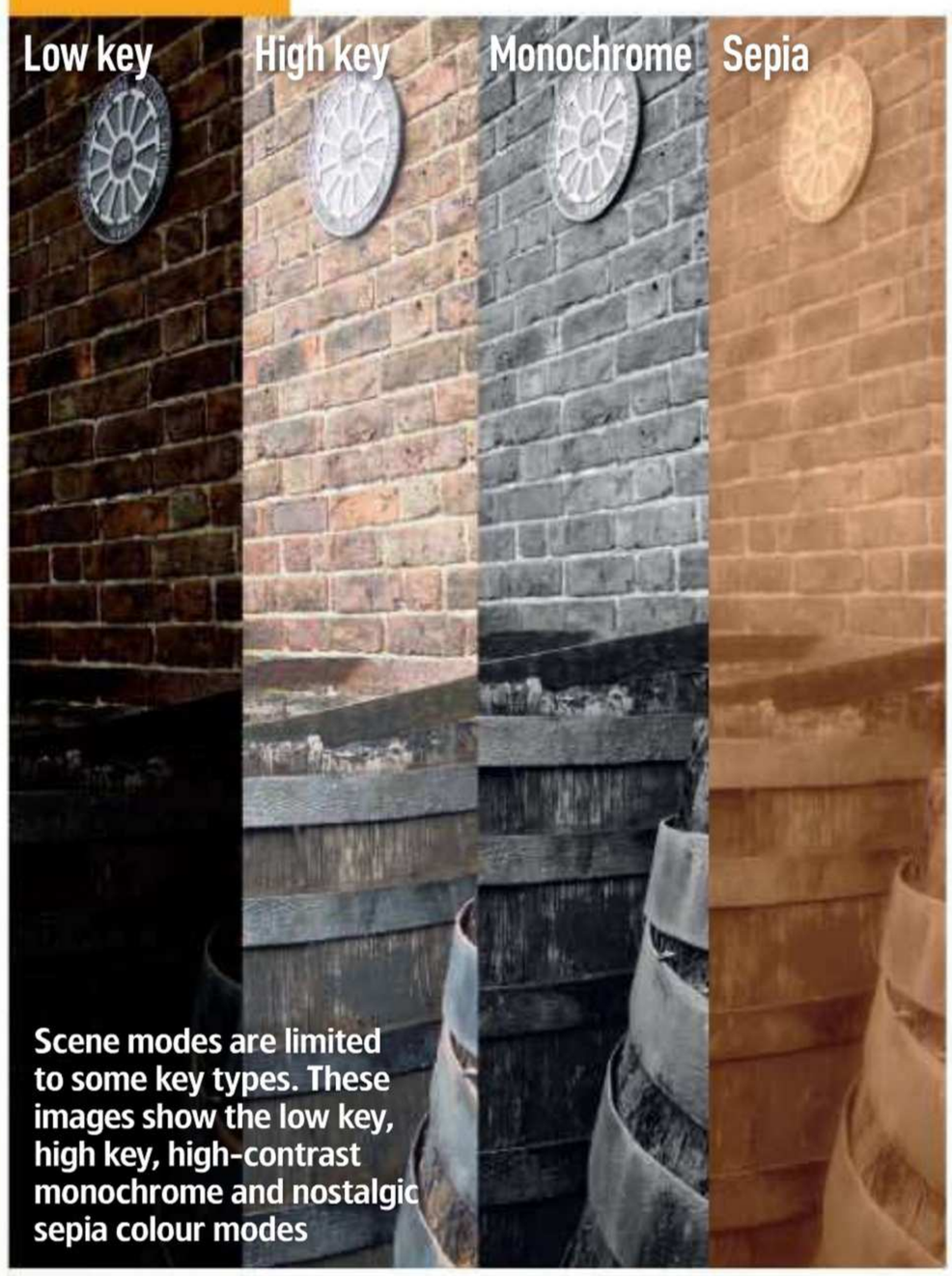
- 24-100mm (equivalent) f/1.8-4.9 Nikkor lens
- 12.2-million-pixel CMOS sensor
- 1080p video recording
- 3in, 921,000-dot LCD screen
- PASM exposure control
- Street price £244.99

BUILD AND HANDLING

There are few frills about the P300. It looks slick and feels well made. Its 32mm-deep body is in a classically simple style, while the rear rubber thumbgrip and strip on the front of the body provide a sufficient hold.

The direct movie record button is found on the rear of the body. All the buttons are flush and secure, while the dials require a satisfying level of persuasion to manoeuvre, which means they are not easily knocked.

The simple layout is well suited to shooting in auto mode, but lacks direct access to some key manual exposure controls, such as ISO and white balance. Including a function



Scene modes are limited to some key types. These images show the low key, high key, high-contrast monochrome and nostalgic sepia colour modes

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Whether it be sunny or cloudy, exposure compensation of around -0.7EV is best for correct exposures

button could have served one of these controls. Instead, they are accessed through the menu only, which slows down operation. However, these controls are found on the first page of the easily navigated in-camera menu.

The P300 lacks raw file capture and spot metering, so I frequently employed exposure compensation. This can be found through the control wheel on the back of the body, and exposures can be corrected to ±2EV using the wheel on the top plate. The saturation can be adjusted through the same menu in the 'vividness' section.

As with most current Nikon cameras, there is a good variety of in-camera post-capture editing. This includes D-Lighting to boost shadow and highlight details, quick retouch to enhance the levels, and filter effects such as fisheye and painting. These are not available for the scene modes, though.

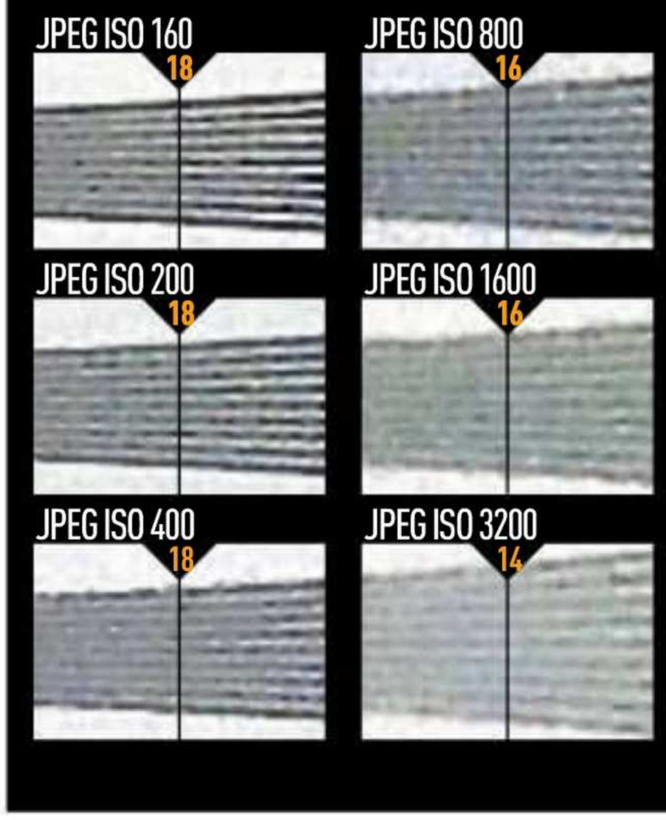
PERFORMANCE

With no raw-image capture, the Nikon P300 depends entirely on the quality of its JPEG files. In real-world settings, the standard colour saturation and auto white balance combine for a pleasing tone in most situations, and wavers only under tungsten and fluorescent lighting, which is to be expected for a camera of this type. The images demonstrate crisp detail, if a little oversharpened, in scenes where the lighting is good and subject matter close to the camera. However, like most compact cameras, the detail is more smudged with wider scenes such as landscapes.

With such a populated sensor, image noise is a concern. In its ISO 160-3200 range, ISO 160 and 200 demonstrate good image detail and low levels of noise. The first real visible signs of noise appear at ISO 400. ISO 800 continues to hold out, but it is at ISO 1600 and 3200 where image detail and sharpness are compromised. Despite the patchy results, luminance noise is well controlled here and throughout the entire range. Unless you are going for a grainy effect with a desaturated look, stick to ISO 800 and below. The fast

RESOLUTION, NOISE & DYNAMIC RANGE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured with the lens set to its 75mm point. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.



f/1.8 lens helps to make this possible, even in low light.

In high-contrast scenes, the metering naturally exposes for midtones, with a loss of highlight detail. Again for a camera at this level, this is not unusual. In such situations, I tended to leave the exposure compensation at -0.7EV.

For scenes where focusing is tricky, such as macro shooting, the manually selectable single AF point serves well, although manual exposure control is not available when this is selected. This AF mode can be selected from any one of 99 points and represents the closest thing to manual focus. There are plenty of other AF modes to choose from, including subject tracking and face priority, but all are limited within the central area of the frame. **AP**

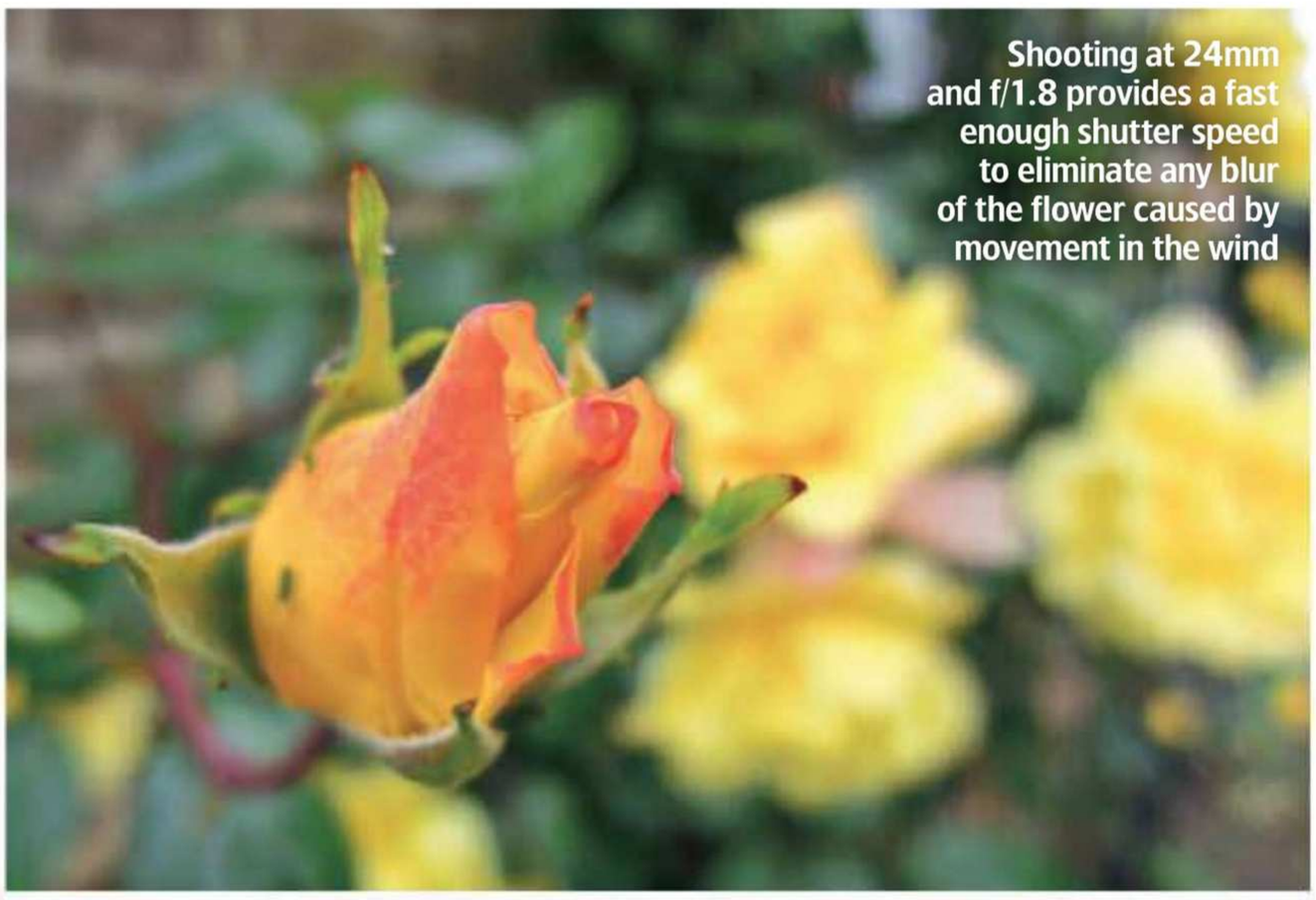
Facts & figures

RRP	£299.99
Sensor	1/2.3in, 12.2-million-pixel, CMOS sensor
Output size	4000x3000 pixels
Lens	Nikkor 4.2x zoom lens, 24-100mm (effective) f/1.8-4.9, 3cm close focus macro mode
File format	JPEG. Compression: Fine/ Normal JPEG.
Sensitivity	ISO 160-3200
Shutter speeds	8-1/1600sec
Metering system	Evaluative, centreweighted
White balance	Auto WB, 5 presets and manual
Exposure modes	PASM, night landscape, backlighting, panorama, pet, nostalgic sepia, high key, low key, soft and high-contrast monochrome scene modes
Focus	Single and full-time AF
AF modes	Auto AF, manual, centre face priority, subject tracking, face-priority tracking
LCD monitor	3in LCD with 921,000 dots
Storage media	SDHC, SDXC, SD
Power	Rechargeable Li-Ion EN-EL12
Weight	190g (including card and battery)
Dimensions	103x58.3x32mm

Verdict

THERE is much to like about the Nikon Coolpix P300, not least its style, simplicity and fast lens. However, in offering an f/1.8 lens and full manual control it seems an opportunity has been missed by not including raw shooting. Also, the small sensor cannot match top-end pocket compacts for image quality and noise control. As such, if Nikon wants to compete at the top, it will need to improve its second-generation model should it launch one.

Amateur Photographer ★★★☆☆



Shooting at 24mm and f/1.8 provides a fast enough shutter speed to eliminate any blur of the flower caused by movement in the wind

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Elemental Trinity twin-head studio flash kit

With a price tag of less than £700 for a powerful 600Ws twin-head kit, the **Trinity Twin** is potentially the hottest lighting on the market. **Mat Gallagher** finds out whether it is value for money

AS WE showed in our flash head buyers' guide in AP 9 April, studio lighting is no longer prohibitively expensive for the amateur user. So long as you have the space, you can set up a basic studio for less than £300. These entry-level kits are more than adequate for still-life and head-and-shoulders shots, but as they come with low-powered heads and often slow refresh times, photographing anything larger or more demanding requires something a little more meaty.

While there are plenty of budget kits available, until recently the jump to larger and more powerful models was a big one – to reach beyond the 500Ws mark meant paying more than £1,200 for kit from the likes of Elinchrom or Bowens. Elemental, however, is one of a small number of brands that have plugged this gap in the market, offering higher performance models at lower prices. Its new Trinity range includes a variety of kits of differing power ratings and accessories, designed for the more demanding photographer.

FEATURES

The Trinity twin-head kit includes two flash heads, stands and reflectors, all packed into a handy case. The standard kit features 400Ws flash heads, but the kit is customisable and allows you to upgrade these to 600Ws, 800Ws or 1,000Ws for an extra £52, £103 or £154 per head respectively. For this test I've upgraded the heads to the 600Ws versions, and added a black/silver umbrella, a 90cm octagonal softbox with honeycomb grid, and the Trinity Fire rolling case, for a total cost of £648.96

STANDARD KIT INCLUDES:

- 2x 400Ws Trinity heads
- 2x spill kill detachable dish reflectors
- 2x 150W modelling bulbs
- 2x sync leads
- 2x light stands
- Radio transmitter
- Radio receiver
- Padded stand case
- Standard kit price £440

KIT TESTED ALSO INCLUDES:

- 2x 600Ws Trinity Pro heads (+£103.98) (in place of 400Ws heads)
- 1x 110cm black/silver umbrella (+£12.99)
- 1x 90cm octagonal softbox with grid (+£51.99)
- 1x Trinity Fire rolling case (+£40)
- Total cost of standard kit plus extras £648.96



The Trinity twin-head kit with black/silver umbrella, 90cm octagonal softbox and Trinity Fire rolling case

The flash heads are made from an aluminium alloy and coated with a polyresin to give a rubberised finish. The power display has a digital readout and can be varied between 1/32 and full power in 0.1EV steps. The units are fan-cooled with an auto power dump, and have powerful 250W modelling lamps (available with the 600Ws heads and above). The 600Ws heads we tested have a guide number of 82m @ ISO 100 and a recycle time of between 0.2 and 1.2secs.

The front diffusers (modifiers) use an S-mount system that is compatible with the Bowens fitting. As standard, the kit comes with basic spill kill dishes, but again there is a choice of upgrades, from silver/back umbrellas at £13 each to 140cm octagonal softboxes for £62. Providing the kit options on this basis does keep the cost down and means you are not paying for accessories and equipment you don't need. Plus, any additions you do want to make are still reasonably priced.

All kits also come with a set of wireless triggers – a transmitter and receiver – and two sync cables, although it is a shame that these aren't optional. It's also disappointing that the wireless trigger cannot be upgraded to the superior but vastly more expensive PocketWizard Plus II transceivers that also feature on Elemental's website (www.studio-flash.com).

BUILD AND USE

The first thing you notice about this kit is just how slick it all is. The build quality of the Trinity range is far superior to that of other budget kits we have tested in the past, and with the Trinity prices starting from just £440 it costs little more than a budget kit. The Trinity Fire rolling case (£40 upgrade) is made from a toughened fabric with

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strengthened sides to maintain its shape, even when empty. The equipment fits neatly inside the case which, though sizeable, can be easily transported thanks to the wheels.

The lighting stands are sturdy, with air-cushioned sections to prevent high drops that could damage the flash head. Although perhaps not the heaviest stands, they are more than adequate for the full range of Trinity accessories. The included wireless trigger system reduces the need for batteries by powering the receiver through the same mains lead as the flash head. The mains lead plugs into the receiver, which in turn plugs into the flash head. Of course, this does mean that if you want to swap the receiver to a different light you must unplug it, but this is really not much of a problem.

All the flash heads, from 400Ws up to 1,000Ws, feature the same finish and features. (The only exception is that the 400Ws kit includes lower powered 150W modelling lamps.) The rubberised finish looks and feels well made. The back panel is clean and simple, with six buttons and blue lights to confirm when each is in a selected position. The power output is displayed on the LED panel, so it is quick to check at a distance. The confirmation beep can be turned on or off and the modelling lights set to full, proportional or off. The well-designed modifier mount makes it easy attach a range of accessories, although it doesn't feel quite as durable as the metal mounts on the likes of Bowens heads, nor can it beat the simplicity of Profoto's clamp mount. Some more expensive kits provide a protective glass dome over the flash bulb and modelling lamp, but this isn't present here so care must be taken not to knock them when attaching or removing diffusers.

The quality of the kit is matched by that of the accessories, which are made from thicker materials and generally feel better made than the usual entry-level umbrellas and softboxes. The 90cm octagonal softbox isn't the easiest to construct, but with a bit of practice you start to get the hang of it. It features two levels of diffusion, and a large, detachable (via Velcro) honeycomb grid that fits over the front. The spill kill dishes have a slot through which the umbrella can be fitted and held in place under the head.

SPECIFICATION				
Strobe Power	**400Ws**	**600Ws**	**800Ws**	**1,000Ws**
Guide number	65m @ ISO 100	82m @ ISO 100	88m @ ISO 100	98m @ ISO 100
Recycle Time	0.2-1sec	0.2-1.2secs	0.3-1.5secs	0.3-2secs
Weight	2.6kg	2.9kg	3.1kg	3.6kg
Modelling light	150W	250W	250W	250W



The flash heads have large, clear buttons and LED displays for power output

PERFORMANCE AND RESULTS

Once the kit is set up, the modelling bulbs give more than enough light to allow for focusing and, using the proportional settings, they give a good idea of how the lighting will look. Due to the sheer power of the 600Ws head, it is possible to use the maximum diffusion from the octagonal softbox and still create masses of light. With the main light on full power and the black/silver umbrella used as a fill-in, I could shoot at f/14-16 at ISO 100 for a full-length portrait. This meant I could achieve a really soft light with a full tonal range. Although lower powered lights are capable of full-length coverage, the light achieved by the Trinity kit is richer and more controlled.

At full power, the lights match their stated 1.2sec recycle time, which is pretty impressive and fast enough for most subjects. The white balance of the lights is given as 5,500K ±100, and with the camera set manually to this figure I found most images to be almost neutral straight out of the camera, with only a hue shift needed towards green (roughly -20 in Adobe Camera Raw). AP


The 600Ws flash means the highly diffused softbox has enough power to be used as the main light, which is flattering for portraits

Verdict

IF YOU'RE looking for studio lighting to cover group shots, or just full-length portraits, the Trinity kits are well worth considering. The range's recent reshuffle has led to a more simplified selection process and, although the entry price of £440 is a little way off what you are likely to spend, the upgrades are well priced and our chosen specification was still very competitive at around £650. This is a semi-professional kit for entry-level money, and although it's unlikely to tempt professionals, it will provide amateurs with a high-quality product that gives great results.

Amateur Photographer ★★★★★

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SIGMA EM-140 DG MACRO FLASH FOR NIKON iTTL ... MINT BOXED £199.00
NIKON MB - D80 BATT GRIP FOR D90/D80 ... MINT £115.00
CAPTURE NX2 EDITING AND PROCESSING SOFTWARE ... MINT BOXED £95.00
NIKON EH-6 AC ADAPTOR FOR D2H/D2X/D2Xs/D3/D3X/D3s ... MINT BOXED AS NEW £69.00
NIKON EH-5 MAINS ADAPTOR FOR D50/70/70S/100 ... MINT BOXED £49.00
NIKON MC 36 REMOTE CONTROL ... NEW £119.00
OLYMPUS 17mm f2.8 & FINDER ZUIKO DIG MICRO 4/3rds ... MINT AS NEW £225.00
OLYMPUS 11 -22mm f2.8/3.5 ZUIKO DIGITAL 4/3rds LENS ... MINT UNUSED £399.00
OLYMPUS 14 - 45mm f3.5/5.6 ZUIKO DIGITAL ... MINT £125.00
OLYMPUS 40 - 150mm f4/5.6 ED ZUIKO DIGITAL 4/3rds LENS ... MINT £149.00
OLYMPUS 40 - 150mm f3.5/4.5 ZUIKO DIGITAL 4/3rds LENS ... MINT BOXED £79.00
PENTAX K10 D BODY COMPLETE WITH ALL ACCESSORIES ... MINT BOXED AS NEW £275.00
PENTAX 18 - 55mm f3.5/5.6 AL WEATHER RESISTANT ... MINT BOXED £115.00
PENTAX BG4 BATTERY GRIP FOR K7 ... MINT BOXED AS NEW £195.00
PANASONIC GF1 BODY COMPLETE WITH ALL ACCESS ... MINT BOXED £295.00
PANASONIC G1 BODY KIY WITH PAN 14 - 45mm LENSMINT BOXED AS NEW £299.00
PANASONIC 7 - 14mm f4 LUMIX VARIO MICRO 4/3rds ... NEW £965.00
PANASONIC 14 - 140mm f4.5/5.8 MICRO 4/3rds ... MINT CASED £575.00
PANASONIC 45 - 200mm f4/5.6 LUMIX G OPT STAB 4/3rds ... MINT BOXED AS NEW £219.00
PANASONIC DMW-CGL1SE-K GF1 CASE FOR GF1 ... MINT BOXED £35.00
RICOH R8 DIGITAL 10Mp,7.1X ZOOM (28-200) 2.75" SCR ... NEW £125.00
SONY ALPHA 200 BODY 10.2 Mp WITH CHARGER ... MINT £195.00
SONY ALPHA 100 BODY WITH SONY 18 - 70 .LENS ... MINT £189.00
SONY ALPHA 50mm f1.4 A/F LENS ... MINT BOXED £225.00
SONY ALPHA 100mm f2.8 MACRO LENS ... MINT BOXED £445.00
SONY ALPHA 24 - 70mm f2.8 ZEISS VAR-SONN ZA SSM T* ... MINT BOXED £995.00
SONY ALPHA 24 - 105mm f3.5/4.5 ("NEW UNUSED") ... NEW £199.00
SONY ALPHA 28 - 75mm f2.8 SAM LENS ... MINT BOXED £495.00
SONY ALPHA 18 - 250mm f3.5/6.3 DT SMOOTH A/F SAM ... MINT+HOOD £299.00
SONY ALPHA 70 - 400mm f4/5.6 G SSM LENS ... MINT BOXED £1,175.00
MINOLTA 28mm f2.8 A/F MINOLTA/SONY FIT ... MINT £125.00
MINOLTA 24 - 105mm f3.5/4.5 A/F "D" MIN/SONY FIT ... MINT £145.00
TAMRON 70 - 300mm f4/5.6 Di LD MACRO SONY FIT ... MINT BOXED AS NEW £95.00
SIGMA 2.0 x APO DG T/CONVERTER FOR SONY ALPHA ... MINT BOXED AS NEW £145.00
SIGMA EM 140 DG MACRO FLASH FOR SONY ALPHA ... MINT BOXED £225.00
SONY ALPHA HVL-F36AM FLASH GUN ... MINT CASED £145.00
SONY ALPHA HVL-F58AM FLASH GUN ... MINT-CASED £299.00
NISSIN Di 866 PRO FLASHGUN FOR SONY ALPHA ... MINT BOXED £145.00

Canon Autofocus, Digital Lenses & Accessories

CANON EOS 1V HS BODY ... MINT -BOXED £565.00
CANON EOS 1V BODY ... MINT-BOXED £499.00
CANON EOS 1NRS BODY ... MINT-BOXED £465.00
CANON EOS 1NRS BODY ... MINT- £425.00
CANON EOS 1NHS ... MINT-BOXED £299.00
CANON EOS 3 BODY ... MINT- BOXED £169.00
CANON EOS 5 BODY ... EXC+++ £60.00
CANON EOS 33V BODY COMPLETE WITH BATTERY GRIP ... MINT £95.00
CANON EOS 500N BODY ... MINT- £49.00
CANON EOS RT BODY (PELICAL MIRROR) ... MINT- £99.00
CANON 24 - 70mm f2.8 USM "L" ... MINT BOXED £849.00
CANON 24 - 105mm f4 USM "L" IMAGE STABILIZER ... MINT BOXED £745.00
CANON 24 - 105mm f4 USM "L" IMAGE STABILIZER ... MINT CASED £699.00
CANON 35 - 350mm f3.5/5.6 USM "L" ... MINT CASED AS NEW £999.00
CANON 70 - 200mm f2.8 USM "L" IMAGE STABILIZER ... MINT BOXED £1,175.00
CANON 80 - 200mm f2.8 USM "L" (SUPERB SHARP LENS) ... MINT BOXED AS NEW £675.00
CANON 100 - 400mm f4.5/5.6 USM "L" IMAGE STABILIZER ... MINT BOXED £1,045.00
CANON 100 - 400mm f4.5/5.6 USM "L" IMAGE STABILIZER ... MINT-CASED £995.00
CANON 14mm f2.8 USM "L" COMPLETE WITH HOOD ... MINT £1,295.00
CANON 50mm f1.2 USM "L" ... MINT BOXED AS NEW £999.00
CANON 85mm f1.2 USM "L" MK II COMPLETE WITH HOOD ... MINT £1,395.00
CANON 200mm f2.8 USM "L" MK II COMPLETE WITH HOOD ... MINT £499.00
CANON 300mm f4 USM "L" IMAGE STABILIZER ... MINT BOXED £945.00
CANON 300mm f4 USM "L" IMAGE STABILIZER ... MINT £899.00
LENSBABY COMPOSER + FISHEYE OPTIC + 2 AP KITS ... MINT CASED £199.00
CANON 15mm f2.8 FISHEYE LENS ... MINT £495.00
CANON 20mm f2.8 USM COMPLETE WITH HOOD ... MINT £325.00
CANON 24mm f2.8 EF ... MINT BOXED £265.00
CANON 24mm f2.8 EF ... MINT £235.00
CANON 50mm f1.8 MK 1 (SUPERB LENS RARE NOW) ... MINT £165.00
CANON 50mm f1.8 MK II + FILTER ... MINT BOXED £75.00
CANON 100mm f2 USM ... MINT BOXED AS NEW £315.00
CANON 17 - 85mm f4/5.6 IMAGE STABILIZER ... MINT £225.00
CANON 18 - 135mm f3.5/5.6 EF-S IMAGE STABILZER MINT BOXED AS NEW £245.00
CANON 20 - 35mm f3.5/4.5 USM ... MINT- £175.00
CANON 28 - 80mm f3.5/5.6 USM ... MINT £89.00
CANON 28 - 105mm f3.5/4.5 USM + HOOD ... MINT £159.00
CANON 28 - 135mm f3.5/5.6 USM IS IMAGE STAB + HOOD ... MINT BOXED £269.00
CANON 55 - 200mm f4/5.6 EF USM ... MINT-BOXED £115.00
CANON 55 - 250mm f4/5.6 EFS USM IMAGE STABILIZER ... MINT BOXED AS NEW £159.00

CANON 75 - 300mm f4.5/5.6 USM MK III (LATEST) ... MINT BOXED AS NEW £165.00
CANON 75 - 300mm f4.0/5.6 MK III ... MINT £119.00
CANON 75 - 300mm f4/5.6 USM IMAGE STABILIZER ... MINT-BOXED £299.00
CANON 1.4x EXTENDER MK II ... MINT BOXED £265.00
CANON 2.0x EXTENDER MK II ... MINT BOXED £265.00
CANON PB E2 BOOSTER FOR EOS 1V/EOS3 etc ... MINT- £75.00
CANON PB-E1 BOOSTER FOR EOS 1 etc ... MINT £59.00
CANON 540 EZ FLASH + INST ... MINT CASED £99.00
CANON 540 EZ FLASH + INST ... MINT- CASED £89.00
CANON 430 EZ FLASH ... MINT CASED £69.00
CANON TC 80N3 REMOTE CONTROLLER ... MINT BOXED £89.00
CANON LC3 TRANSMITTER AND RECIEVER ... MINT £145.00
CANON LC4 TRANSMITTER AND RECEIVER ... MINT- £175.00
CANON LC-5 WIRELESS REMOTE CONTROLLER SET ... MINT BOXED AS NEW £245.00
SIGMA 20mm f1.8 EF DG ASPHERIC RF (LATEST) ... MINT BOXED £345.00
SIGMA 20mm f1.8 EX DG ASPHERIC RF (LATEST) ... MINT - CASED £299.00
SIGMA 24mm f1.8 EX DG LENS ... MINT + HOOD £299.00
SIGMA 105mm f2.8 EX MACRO ... MINT CASED £269.00
SIGMA 12 - 24mm f4/5.6 EX DG HSM MOTOR (LATEST) ... MINT BOXED £449.00
SIGMA 17 - 35mm f2.8/4 EX ASPHERICAL ... MINT BOXED £195.00
SIGMA 17 - 70mm f2.8/4 DC MACRO SLD HSM ... MINT BOXED £199.00
SIGMA 18 - 50mm f3.5/5.6 DC ZOOM ... MINT £75.00
SIGMA 24 - 70mm f2.8 EX DG MACRO + HOOD ... MINT £345.00
SIGMA 28 - 135mm f3.8/5.6 MACRO ASPHERICAL + FILTER ... MINT + HOOD £95.00
SIGMA 28 - 300mm f3.5/6.3 MACRO ZOOM ... MINT + HOOD £75.00
SIGMA 50 - 500mm ff4/6.3 EX APO RF HSM ... MINT- CASED £499.00
SIGMA 80 - 400mm f4/5.6 EX APO DG OPTICAL STABILISER ... MINT- £499.00
TAMRON 90mm f2.8 SP Di MACRO 1:1 (LATEST) ... MINT BOXED £275.00
TAMRON 200 - 500mm f5.6/6.3 SP Di (LATEST SUPERB) MINT BOXED AS NEW £675.00
TOKINA 10 - 17mm f3.5/4.5 AT-X DX LENS (LATEST) ... MINT £399.00

Contax 'G' Compacts & SLR

CONTAX G1 BODY ... MINT- £195.00
CONTAX TiX TITANIUM COMPACT + LEATHER CASE ... MINT CASED £399.00
CONTX 45mm f2 PLANAR + CONTAX HOOD & FILTER ... MINT BOXED £295.00
CONTAX 90mm f2.8 SONNAR + CONTAX HOOD + FILTER ... MINT £199.00
CONTAX G1 CASE COMPLETE ... MINT- £65.00
CONTAX 90mm f2.8 SONNAR "G" ... MINT BOXED £199.00
CONTAX 35 - 70mm f3.5/5.6 VARIO SONNAR T* ... MINT BOXED £365.00
CONTAX TVS TITANIUM + DATABACK ... MINT BOXED £279.00
CONTAX TLA 140 FLASH ... MINT CASED £49.00
CONTAX TLA 200 FLASH ... MINT CASED £95.00
CONTAX TLA 200 FLASH BLACK ... MINT CASED £95.00
CONTAX TITANIUM HOODS, FILTERS, etc FOR "G" ... MINT BOXED PHONE
CONTAX ST BODY ... EXC+++ £269.00
CONTAX RTS II QUARTZ BODY ... EXC+ £119.00
CONTAX FIT YASHICA 28mm f2.8 SUPERB CONDITION ... MINT £85.00
CONTAX 28mm f2.8 DITAGON T* AE ... EXC+++ £139.00
CONTAX 35mm f2.8 DISTAGON T* MM ... MINT- BOXED £199.00
CONTAX 45mm f2.8 TESSAR PANCAKE ... MINT- £175.00
CONTAX 85mm f1.4 PLANAR MM ... MINT- £495.00
CONTAX 135mm f2.8 SONNAR MM ... MINT £245.00
CONTAX 85mm f2.8 SONNAR T* AE ... MINT BOXED £225.00
CONTAX MUTAR III 1.4 x TELECONVERTER ... NEW £245.00
CONTAX BERGUNDY CASE FOR 167 BODY ... MINT BOXED £45.00

Leica 'M', 'R' & Screw & Binoculars

LEICA M8 BLACK BODY COMPLETE WITH ALL ACCESS ... MINT-BOXED £1,595.00
LEICA M6 TTL CHROME BODY 0.72 ... MINT BOXED £995.00
LEICA M6 TTL CHROME BODY 0.72 ... MINT-BOXED £899.00
LEICA M6 TTL BLACK BODY 0.85 ... MINT BOXED £995.00
LEICA M6 TITANIUM BODY ... MINT- £965.00
LEICA M6 CLASSIC BODY CHROME 0.72 ... MINT- BOXED £875.00
LEICA M6 CLASSIC BODY BLACK 0.72 ... EXC+++BOXED £799.00
LEICA M5 BLACK BODY 2 LUG (REALLY FINE EXAMPLE) ... MINT- £795.00
LEICA M4-2 BLACK BODY ... MINT - BOXED £699.00
LEICA Mda BODY (SUPERB CONDITION) ... MINT- £575.00
LEICA IIIG WITH 5cm f2 SUMMITAR & CASE ... EXC++ £795.00
LEICA IIIG & CASE ... MINT-CASED £795.00
LEICA CL BODY WITH 40mm f2 SUMMICRON + CASE ... MINT CASED £795.00
LEICA CL BODY WITH CASE ... EXC++CASED £399.00
LEICA 5cm f3.5 COLL ELMAR ... MINT- £245.00
LEICA M FIT ZEISS 21mm f2.8 ZM BIOGON (SUPERB LENS) ... MINT BOXED AS NEW £895.00
LEICA 90mm f2 SUMMICRON CHROME ... MINT BOXED AS NEW £895.00
LEICA 90mm f2.5 SUMMARIT M + METAL HOOD + CAP ... MINT BOXED AS NEW £999.00
LEICA 135mm f2.8 ELMARIT M FOR M3 ... MINT £345.00
LEICA 135mm f4.5 HEKTOR + HOOD ... EXC++ £99.00
LEICA 135mm f4.5 HEKTOR M + HOOD ... MINT- £159.00
LEICA M BELLOWS UNIT ... MINT £75.00
LEICA HANDGRIP FOR M6,M7,MP etc ... MINT- £59.00
LEICA HANDGRIP FOR M6,M7,MP etc ... MINT BOXED AS NEW £79.00
LEICA MOTOR M FOR M6 / M6TTL / M7 ... MINT BOXED AS NEW £325.00
METZ 54 MZ-3 + SCA3502 FOR M6/M6TTL/M7/M8/M9 ... MINT BOXED £175.00
LEICA SF20 FLASH ... MINT CASED £119.00
LEICA ERC LEATHER CASE (114876) ... MINT BOXED £169.00
LEICA 9cm f4 HEAD + 16467 FOC MOUNT FOR VISO ... MINT £199.00
LEICA 9cm f4 ELMAR SCREW BLACK ... EXC++ £79.00
LEICA R9 BODY ANTHRACITE ... MINT BOXED £945.00
LEICA R7 BODY BLACK ... MINT- £445.00
LEICA 21mm f4 SUPER ANGULON R ... MINT-BOXED £599.00
LEICA 50mm f2 SUMMICRON 3 CAM ... MINT- £299.00
LEICA 50mm f2 SUMMICRON 3 CAM ... EXC++ BOXED £279.00
LEICA 180mm f4 ELMARIT R 3 CAM ... EXC++ £345.00
LEICA 560mm f6.8 TELYT R ... MINT- £745.00
LEICA 28 - 70mm f3.5/4.5 VARIO ELMAR ROM ... MINT BOXED AS NEW £495.00
LEICA 28 - 70mm f3.5/4.5 VARIO ELMAR ROM ... MINT- £369.00
LEICA 28 - 70mm f3.5/4.5 VARIO ELMAR R ... EXC+++ £299.00
LEICA 70 - 210mm f4 VARIO ELMAR R ... EXC++ £399.00
CANON 7 x 50 BINOCULARS CIRCA 1960 REALLY BRIGHT ... EXC+++CASED £125.00
MINOX 10x25 BR COMPACT BINOCULARS + CASE ... MINT £125.00

Voigtlander & Ricoh & Compacts

VOIGTLANDER BESSA R BODY ... MINT-CASED £199.00
VOIGTLANDER BESSA T BODY ... MINT- £159.00
VOIGTLANDER BESSA L BODY ... MINT- £99.00
VOIGTLANDER 15mm f4.5 S/W HELIAR ASP + FDR BLACK ... MINT CASED £265.00
VOIGTLANDER 15mm f4.5 S/W HELIAR ASP + FDR (B) ... MINT BOXED £279.00
VOIGTLANDER 25mm f4 SKOPAR + HOOD SILVER ... MINT £245.00
VOIGTLANDER 25mm f4 SKOPAR + FINDER SILVER ... MINT BOXED £279.00
VOIGTLANDER 25mm f4 COL SKOPAR VM + FINDER BLK ... MINT BOXED £345.00
VOIGTLANDER 35mm f1.7 ULTRON SILVER + HOOD ... MINT BOXED £265.00
VOIGTLANDER 35mm f2.5 COLOR SKOPAR + HOOD ... MINT BOXED £199.00
VOIGTLANDER 50mm f1.5 NOKTON SILVER ... MINT BOXED £299.00
VOIGTLANDER 75mm f2.5 COLOR HELIAR MC CHROME ... MINT £275.00
VOIGTLANDER 90mm f3.5 APO LANTHAR (BLK) ... MINT BOXED £229.00
VOIGTLANDER SCREW TO M RINGS IN STOCK PHONE ... MINT BOXED £35.00
VOIGTLANDER LH1 HOOD FOR 21,25,28mm LENSES ... MINT BOXED £30.00
VOIGTLANDER BESSA WINDER / GRIP FOR T & R2 ... MINT BOXED £129.00
VOIGTLANDER SCREW TO M LENS ADAPTOR ... MINT £30.00
VOIGTLANDER ANGLE FINDER + 15,21,25mm ADAPTORS ... MINT CASED £299.00
RICOH GR1 DATE BODY PRESENTATION BOX ... MINT- BOXED £165.00

Medium & Large Format

BRONICA ETRS BODY ONLY ... MINT- £75.00
BRONICA ETRSc BODY +120 BACK ... EXC++ £85.00
BRONICA 40mm f4.0 ZENZANON MC ... MINT- £195.00
BRONICA 40mm f4 PE LENS ... MINT BOXED £289.00
BRONICA 100mm f4 MACRO ZENZANON PE ... MINT £225.00
BRONICA 105mm f4.5 ZENZANON MACRO PE 1:1 ... MINT BOXED £299.00
BRONICA 150mm f3.5 ZENZANON E MC ... MINT BOXED £149.00
BRONICA 150mm f3.5 ZENZANON E MC ... MINT £129.00
BRONICA 150mm f4 PE ... MINT £150.00
BRONICA 150mm F4 E ... MINT- £99.00
BRONICA 250mm f5.6 MC ... MINT + HOOD £175.00
BRONICA 500mm f8 ZENZANON ... MINT £695.00
BRONICA MOTOR DRIVE Ei II ... MINT-BOXED £175.00
BRONICA E120 BACK ... EXC ++ £30.00
BRONICA ETRS 120 BACK ... MINT £69.00
BRONICA PLAIN PRISM FOR ETRS/ETRSi ... MINT CASED £69.00
BRONICA 90 DEGREE PRISM FINDER ... EXC+ £125.00
BRONICA AEII PRISM FINDER ... EXC+++ £85.00
BRONICA SQAM BODY + GRIP DRIVE ... MINT- £125.00
BRONICA 50mm f3.5 ZENZANON S ... EXC+++ £119.00
BRONICA 100mm f4 MACRO ZENZANON PE ... MINT £245.00
BRONICA 150mm f3.5 ZENZANON S ... MINT- £165.00
BRONICA SQ 120 BACK ... EXC+++ £35.00
CONTAX MFB-2 POLAROID BACK FOR CONTAX 645 ... NEW £195.00
FUJI GW 670 MK III C/W 90mm f3.5 LENS ... MINT BOXED £675.00
MAMIYA 7 II BODY WITH MAMIYA 80mm f4 ("UNUSED") ... MINT £1,495.00
MAMIYA 50mm f4 G LENS FOR MAMIYA 6L ... MINT + HOOD £499.00
MAMIYA 150mm f4.5L G LENS FOR MAMIYA 6 ... MINT £299.00
MAMIYA 65mm L f4 LENS FOR RZ ... MINT- £399.00
MAMIYA 180mm FOR RZ ... MINT £295.00
MAMIYA 250mm f4.5 LENS FOR RZ ... MINT- £299.00
MAMIYA BACKS,BELLOWS HOOD,POL BACK ... IN STOCK PHONE
MAMIYA 150mm f3.5 A/F FOR 645 A/F ... MINT £299.00
MAMIYA 210mm f4 SEKOR C FOR 645 ... MINT CASED £195.00
MAMIYA POLAROID FILM HOLDER FOR 645 A/F ... NEW £159.00
MAMIYA 120 BACK FOR RB ... MINT BOXED £99.00
PENTAX 6x7 MK II + AE PRISM AND 105mm f4 ("UNUSED") ... MINT £999.00
PENTAX 55mm f3.5 TAKUMAR SMC FOR 6x7 ... MINT- £299.00

Hasselblad

HASSELBLAD X PAN COMP WITH 45mm f4 LENS + ACCSS ... EXC++ £895.00
HASSELBLAX X PAN CENTRE FILTER ... MINT CASED £175.00
HASSELBLAD 90mm f4 FOR X PAN ... MINT- IN KEEPER £345.00
HASSELBLAD 35mm f3.5HC for H SYSTEM ... MINT BOXED £1,595.00
HASSELBLAD 150mm f3.2HC for H SYSTEM ... MINT BOXED £1,100.00
HASSELBLAD 210mm F4HC for H SYSTEM ... MINT £1,100.00
HASSELBLAD HC 50 - 110 f3.5 FOR H SYSTEM ... MINT BOXED £1,795.00
HASSELBLAD 500EL/M + A12 BLACK BACK ... EXC++ £299.00
HASSELBLAD 503 CW BODY ... MINT £895.00
HASSELBLAD 50mm f4 DISTAGON Cfi ... MINT BOXED £995.00
HASSELBLAD 150mm f4 SONNAR CF ... EXC+++ £345.00
HASSELBLAD PLAIN PRISM ... EXC £75.00
HASSELBLAD PM PRISM ... MINT £199.00
HASSELBLAD A12 BACK BLACK AND CHROME ... MINT- £99.00
HASSELBLAD A16 BACK BLACK AND CHROME ... MINT £129.00

Nikon Auto-Focus, Digital Lenses & Accessories

NIKON F5 BODY (SUPERB AS NEW CONDITION) ... MINT BOXED £595.00
NIKON F5 BODY ... MINT- £395.00
NIKON F80 BODY BLACK ... MINT-BOXED £99.00
NIKON F60 BODY ... MINT £59.00
NIKON F55 BODY ... MINT-BOXED £49.00
NIKON 10.5mm f2.8 FISHEYE LENS ... MINT CASED £445.00
NIKON 24mm f2.8 A/F ... MINT- £199.00
NIKON 50mm f1.8 A/F ... MINT £79.00
NIKON 85mm f2.8 MICRO NIKKOR "D" PC ("UNUSED")MINT BOXED AS NEW £875.00
NIKON 500mm f4 I/F ED "P" WITH CPU DIGI COMPAT ... MINT- FLT CASE £2,795.00
NIKON 12 - 24mm f4 "G" DX IF-ED AFS (SUPERB LENS) ... MINT BOXED AS NEW £645.00
NIKON 14 - 24mm f2.8 "G" ED AF-S NANO COAT (LATEST) ... MINT BOXED AS NEW £1,175.00
NIKON 14 - 24mm f2.8 "G" ED AF-S NANO COAT (LATEST) ... MINT CASED AS NEW £1,125.00
NIKON 18 - 70mm f3.5/4.5 "G" IF ED AF-S DX ... MINT £135.00
NIKON 20 - 35mm f2.8 "D" I/F A/F ... MINT CASED £575.00
NIKON 24 - 70mm f2.8 "G" ED AF-S NANO COAT (LATEST) ... MINT BOXED AS NEW £1,095.00
NIKON 24 - 120mm f3.5/5.6 G I/F ED AF-S VIB RED ... MINT BOXED AS NEW £375.00
NIKON 28 - 105mm f3.5/4.5 A/F "D" +HOOD AND FILTER ... MINT- £149.00
NIKON 55 - 200mm f4.5/6 "G" DX I/F ED AF-S ... MINT BOXED £115.00
NIKON 80 - 200mm f2.8 I/F ED ZOOM LENS (SUPERB) ... MINT CASED £395.00
NIKON 80 - 200mm f2.8 A/F "D" ED I/F 2 TOUCH + HOOD ... MINT- £645.00
NIKON MF 23 DATABACK FOR F4 ... EXC++ £179.00
NIKON MF 24 MULTI-CONTROL 250 EXP DATABACK FOR F4 ... MINT- £1,195.00
NIKON MF 27 DATABACK FOR NIKON F5 ... MINT BOXED £85.00
NIKON SB 22S FLASH ... MINT BOXED £59.00
NIKON SB 23 FLASH UNIT ... MINT BOXED £45.00
NIKON SB 24 FLASH FOR F4 ETC ... MINT CASED £89.00
NIKON SB 26 FLASH ... EXC ++ £89.00
NIKON SB 28 FLASH ... MINT BOXED AS NEW £99.00
NIKON TC 20E II AF-S TELECONVERTER ... MINT BOXED AS NEW £225.00
SIGMA 20mm f1.8 EX DG RF ASPHERIC (LATEST) ... MINT BOXED £299.00
SIGMA 28mm f1.8 EX DG MACRO ASPHERIC ... MINT BOXED £245.00
SIGMA 10 - 20mm f4/5.6 EX DC SLD GLASS HSM ... MINT BOXED £299.00
SIGMA 17 - 35mm f2.8/4 EX ASPHERICAL ... MINT- £195.00
SIGMA 18 - 50mm f2.8 EX DC D ... MINT CASED £199.00
SIGMA 24 - 70mm f2.8 EX DG MACRO + HOOD ... MINT + HOOD £375.00
SIGMA 50 - 500mm ff4/6.3 EX APO RF HSM ... MINT BOXED £575.00
SIGMA 55 - 200mm f4/5.6 DC ... MINT BOXED £69.00
SIGMA 70 - 300mm f4/5.6 DG MACRO ... MINT BOXED £85.00
SIGMA 70 - 300mm f4/5.6 APO DG MACRO ... MINT BOXED £95.00

SIGMA 1.4 EX DG APO TELE CONVERTER ... MINT BOXED £145.00
SIGMA 1.4 EX APO TELE CONVERTER ... MINT CASED £129.00
TAMRON 2x TELECONVERTER 7 ELEMENT NIK A/F DIGITAL ... MINT BOXED £79.00
TAMRON 28 - 75mm f2.8 XR Di SP A/F MACRO (LATEST) MINT BOXED AS NEW £279.00
TAMRON 70 - 300mm f4/5.6 LD MACRO 1:2 A/F "D" ... MINT BOXED £89.00
TOKINA 10 - 17mm f3.5/4.5 AT-X DX LENS (LATEST) ... MINT BOXED £399.00

Nikon Manual

NIKON F3 HP BODY (SUPERB CONDITION LIKE NEW) ... MINT BOXED AS NEW £575.00
NIKON F3 BODY COMPLETE WITH MD4 DRIVE ... EXC++ £295.00
NIKON F3 BODY COMPLETE WITH CF20 CASE ... EXC++ £265.00
NIKON F2 PHOTOMIC BODY CHROME ... MINT-BOXED £345.00
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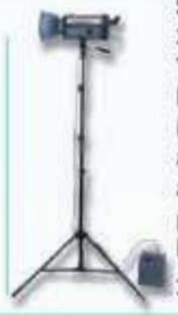
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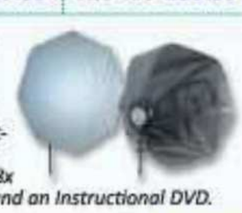


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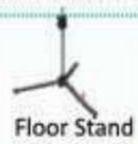
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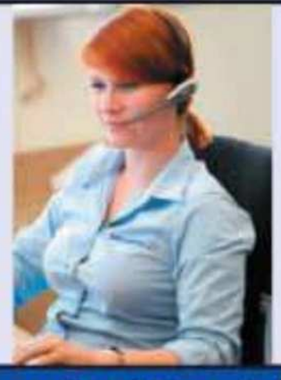
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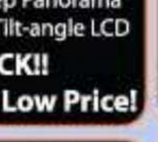
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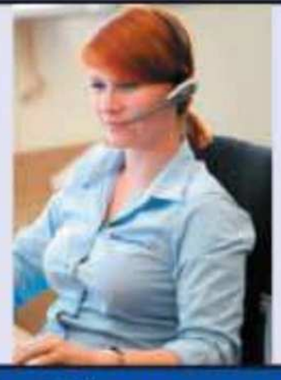
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T041 Colour	£19.99 37ml	£4.99 46ml, 3 for £13.99	
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T051 Black	£19.99 24ml	£2.99 26ml, 3 for £7.99	740, 760, 800, 850, 860, 1160
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No.17 Black	£9.99
No.26 Colour	£12.99
No.27 Colour	£11.99
No.31 Photo	£11.99
No.32 Black	£9.99
No.33 Colour	£11.99
No.34 Black	£11.99
No.35 Colour	£12.99

Lexmark Originals

No.1 Colour	£16.99
No.14 Black	£16.99
No.15 Colour	£18.99
No.17 Black	£13.99
No.23 Black	£14.99
No.24 Colour	£16.99
No.27 Colour	£14.99
No.28 Black	£13.99
No.29 Colour	£14.99
No.31 Photo	£24.99
No.32 Black	£15.99
No.33 Colour	£17.99
No.36 Black	£16.99
No.37 Colour	£18.99
No.43 Colour	£22.99
No.44 Black	£18.99
No.100XL Black	£18.99
No.100 Black	£12.99
No.100 Cyan / Mag / Yellow	£7.99

Many more in stock!

Brother Compatibles

LC900 Black	£3.99
LC900 C/M/Y	£2.99
LC900 Set of 4	£11.99
LC970 / 1000 Black	£3.99
LC970 / 1000 C/M/Y	£2.99
LC970 / 1000 Set of 4	£11.99
LC980 / 1100 Black	£3.99
LC980 / 1100 C/M/Y	£2.99
LC980 / 1100 Set of 4	£11.99
LC985 Black	£3.99
LC985 C/M/Y	£2.99
LC985 Set of 4	£11.99

Brother originals also in stock!

Kodak Original Ink / Paper

ESP Black Series 10 Ink	£6.99
ESP Colour Series 10 Ink	£11.99
ESP Black & Colour Ink	£17.99

Many more in stock!

PHOTOGRAPHIC PAPERS

ILFORD

As an ***Ilford Pro Centre***, we stock the complete range of Ilford Galerie papers, including A2, 17, 24 and 44 inch rolls. Below is just a selection.

Limited Edition Selection Pack, 60 sheets	£29.99
Smooth Gloss 290g, 6x4, 100 sheets	£17.99
Smooth Gloss 290g, 7x5, 100 sheets	£23.99
Smooth Gloss 290g, A4, 25 **+25 FREE**	£12.99
Smooth Gloss 290g, A4, 100	£39.99
Smooth Gloss 290g, A3, 25 sheets	£27.99
Smooth Gloss 290g, A3+, 25 sheets	£29.99
Smooth Pearl 290g, 6x4, 100 sheets	£17.99
Smooth Pearl 290g, 7x5, 100 sheets	£23.99
Smooth Pearl 290g, A4, 25 **+25 FREE**	£12.99
Smooth Pearl 290g, A4, 100	£39.99
Smooth Pearl 290g, A3, 25 sheets	£27.99
Smooth Pearl 290g, A3+, 25 sheets	£29.99
Gold Fibre Silk 310g, A4, 50 sheets	£39.99
Gold Fibre Silk 310g, A3+, 50 sheets	£79.99
Heavyweight Matt 200g, A4, 50 sheets	£12.99
Smooth Fine Art 190g, A4, 10 sheets	£12.99
Smooth Fine Art 190g, A3+, 10 sheets	£29.99
Smooth Lustre Duo 280g, A4, 25 sheets	£14.99
Smooth Lustre Duo 280g, A3+, 25 sheets	£39.99

ICC profiles available for all Ilford papers

Hahnemühle FINEART

Established in 1584, the Hahnemuhle name is synonymous with fine art printing. Full range now available at Premier Ink.

Sample Pack 14 sheets, A4	£8.99
Albrecht Durer 210g, A4, 25 sheets	£22.99
Photo Rag 308 308g, A4, 25 sheets	£29.99
Photo Rag Pearl 320g, A4, 25 sheets	£32.99
Photo Rag Baryta 315g, A4, 25 sheets	£34.99
Fine Art Pearl 285g, A4, 25 sheets	£32.99
Fine Art Baryta 325g, A4, 25 sheets	£32.99
NEW Protective Spray 400ml	£16.99

PermaJet

As a ***PermaJet Premier Stockist***, we supply the ENTIRE PermaJet range, including Baryta, Smooth and Textured Fine Art and Canvas. Below is just a selection.

Sample Pack 30 sheets, 21 different papers!	£14.99
NEW Ultra Pearl 295g, A4, 25	£12.99
Digital Gloss or Oyster 271g, 6x4, 50	£7.99
Digital Gloss or Oyster 271g, 7x5, 50	£10.99
Digital Gloss or Oyster 271g, A4, 50	£19.99
Digital Gloss or Oyster 271g, A3, 25	£21.99
Digital Gloss or Oyster 271g, A3+, 25	£29.99
Double Sided Oyster 285g, A4, 25	£26.99
Matt Proofing 160g, A4, 150	£19.99
Matt Plus 240g, A4, 25	£9.99
Matt Double Sided 250g, A4, 100	£21.99
Baryta Fibre Base Gloss 295g, A4, 25	£24.99
Baryta Fibre Base Royal 271g, A4, 25	£28.99
Smooth Fine Art Portfolio 200g, A4, 25	£19.99
Smooth Fine Art Portrait 300g, A4, 25	£26.99
Textured FineArt Artist 210g, A4, 25	£19.99
Textured Fine Art Parchment 285g, A4, 25	£21.99
Canvas Artistic 400g, A4, 10	£14.99

ICC profiles available for all PermaJet papers

Fotospeed DIGITAL

As an ***Official Fotospeed Stockist***, we can supply the complete Fotospeed range. Below is just a tiny selection of their papers.

Sample Pack 14 sheets, 7 different papers!	£9.99
Pigment Friendly Gloss 270g, A4, 50 **+15 FREE**	£19.99
Pigment Friendly Lustre 270g, A4, 50 **+15 FREE**	£19.99
Pigment Friendly Satin 270g, A4, 50 **+15 FREE**	£19.99
Pigment Friendly Matt Duo 200g, A4, 100	£17.99
Platinum Gloss 290g, A4, 20	£22.99
Platinum Lustre 270g, A4, 20	£19.99
NT Natural Textured 315g, A4, 20	£17.99
NST Natural Soft Textured 315g, A4, 20	£17.99

ICC profiles available for all Fotospeed papers

www.downmagaz.com

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MEMORY

SanDisk COMPACT FLASH

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2GB	15MB/s	~~£16.53~~ £10.39
4GB	30MB/s	~~£21.76~~ £13.79
8GB	30MB/s	~~£36.12~~ £22.99
16GB	30MB/s	~~£70.06~~ £44.39

Sandisk Extreme 60MB/s

8GB	60MB/s	~~£67.02~~ £37.49
16GB	60MB/s	~~£116.19~~ £69.99
32GB	60MB/s	~~£208.89~~ £139.99

Extreme PRO 90MB/s

16GB	90MB/s	~~£216.72~~ £129.99
32GB	90MB/s	~~£384.27~~ £249.99
64GB	90MB/s	~~£719.58~~ £479.99

SECURE DIGITAL

Sandisk Blue C2: 5MB/s

2GB	5MB/s	~~£8.27~~ £5.49
4GB	5MB/s	~~£12.41~~ £6.79
8GB	5MB/s	~~£21.10~~ £12.49
16GB	5MB/s	~~£39.39~~ £24.99

Sandisk Ultra C4: 15MB/s

2GB	15MB/s	~~£9.57~~ £5.99
4GB	15MB/s	~~£15.06~~ £8.19
8GB	15MB/s	~~£27.85~~ £14.79
16GB	15MB/s	~~£57.22~~ £29.29

Extreme HD Video C6: 20MB/s

4GB	20MB/s	~~£21.33~~ £12.99
8GB	20MB/s	~~£37.42~~ £21.29
16GB	20MB/s	~~£72.02~~ £41.59

Sandisk Extreme C10: 30MB/s

4GB	30MB/s	~~£31.55~~ £21.79
8GB	30MB/s	~~£54.84~~ £31.99
16GB	30MB/s	~~£103.58~~ £67.79
32GB	30MB/s	~~£192.57~~ £132.79

USB Pen Drives

2GB	Sandisk	~~£8.84~~ £5.89
4GB	Sandisk	~~£11.44~~ £7.29
8GB	Sandisk	~~£20.08~~ £13.99
16GB	Sandisk	~~£37.35~~ £24.99

xD Picture Cards

1GB	Olympus	~~£10.99~~ £11.99
2GB	Olympus	~~£24.99~~ £14.99

Memory Cases

A range of protective shock resistant rubber lined memory card cases to keep your memory cards safe and secure

Vanguard 3D £2.99 — 4 cards, with keychain

Kenro MC5 £6.99 — 2 cards, 8 AA batteries

BATTERIES

Camera Batteries

A comprehensive range of rechargeable li-ion batteries. Manufactured by respected independent battery manufacturers Energizer and Blumax. All batteries come with a 2 year guarantee.

NB-1L for Canon	£9.99
NB-2L/LH for Canon	£9.99
NB-3L for Canon	£9.99
NB-4L for Canon	£9.99
NB-5L for Canon	£9.99
NB-6L for Canon	£9.99
NB-7L for Canon	£9.99
NB-8L for Canon	£9.99
NB-9L for Canon	£9.99
BP-511 for Canon	£12.99
LP-E5 for Canon	£9.99
LP-E6 for Canon	£29.99
LP-E8 for Canon	£15.99
NP40 for Fuji	£9.99
NP45 for Fuji	£9.99
NP50 for Fuji	£9.99
NP60 for Fuji	£9.99
NP80 for Fuji	£9.99
NP140 for Fuji	£12.99
NP150 for Fuji	£14.99
NP200 for Minolta	£9.99
NP400 for Minolta	£12.99
EN-EL1 for Nikon	£9.99
EN-EL2 for Nikon	£9.99
EN-EL3/3A for Nikon	£9.99
EN-EL3E for Nikon	£15.99
EN-EL5 for Nikon	£9.99
EN-EL8 for Nikon	£9.99
EN-EL9 for Nikon	£12.99
EN-EL10 for Nikon	£9.99
EN-EL11 for Nikon	£9.99
EN-EL12 for Nikon	£9.99
EN-EL14 for Nikon	£CALL
EN-EL15 for Nikon	£CALL
Li10B/12B for Olympus	£9.99
Li40B/42B for Olympus	£9.99
Li50B for Olympus	£9.99
BLM-1 for Olympus	£12.99
BLS-1 for Olympus	£12.99
CGA-S005 for Panasonic	£9.99
CGR-S006 for Panasonic	£9.99
CGA-S007 for Panasonic	£9.99
CGA-S008 for Panasonic	£9.99
BCF10E (V3) for Panasonic	£19.99
BCG10E (V3) for Panasonic	£19.99
BLB13 (V3) for Panasonic	£19.99
BMB9 (V2) for Panasonic	£24.99
VGB130 (V2) for Panasonic	£26.99
D-Li8 for Pentax	£9.99
D-Li50 for Pentax	£12.99
SLM-1137D for Samsung	£9.99
SLM-1674 for Samsung	£12.99
BG-1 for Sony	£19.99
NP-FM500H for Sony	£19.99
NP-FH50 for Sony	£19.99
NP-FW50 for Sony	£24.99

Many more batteries in stock!

Battery Grips

A range of professional battery grips from Hahnel. All can take two Li-Ion batteries for double the battery power. AA battery compartment and/or vertical shutter release and/or infrared remote, depending on model.

For **Canon** 7D/5DMkII:	£119.99	
+1x LP-E6: £144.99	+2x LP-E6: £169.99	
For **Canon** 30/40/50D:	£99.99	
+1x BP-511: £111.99	+2x BP-511: £123.99	
For **Canon** 450/500/1000D:	£69.99	
+1x LP-E5: £78.99	+2x LP-E5: £87.99	
For **Canon** 550D:	£99.99	
+1x LP-E8: £114.99	+2x LP-E8: £129.99	
For **Nikon** D80/D90:	£94.99	
+1x EN-EL3E: £109.99	+2x EN-EL3E: £124.99	
For **Nikon** D300/D700:	£129.99	
+1x EN-EL3E: £144.99	+2x EN-EL3E: £159.99	
For **Sony** A200/A350:	£69.99	
+1x EN-EL3: £88.99	+2x EN-EL3: £107.99	

BATTERIES & CHARGERS

Standard Rechargeables

High-power Ni-MH rechargeable AA and AAA batteries - all sold in packs of 4.

AAA	1000mAh Duracell	£6.99
AA	2450mAh Duracell	£6.99
AA	2700mAh GP	£9.99
AA	2850mAh Ansmann	£13.99
AA	2900mAh Delkin	~~£14.99~~ £9.99

ReCyko+ Rechargeables

New technology, combining the benefits of Alkaline and Ni-MH rechargeable batteries. They come pre-charged, retain 90% of their charge after 6 months, and last 4 times as long as alkaline batteries!

AAA	850mAh equivalent (4)	£5.99
AA	2050mAh equivalent (4)	£7.99

Ultimate Lithium

Energizer Ultimate Lithium: The longest lasting AA and AAA batteries in the world!

AAA	Ultimate Lithium (4)	£6.99
AA	Ultimate Lithium (4)	~~£7.99~~ £5.99

Universal Charger

The **NEW** Hahnel UniPal charger is able to charge AA, AAA, Li-Ion batteries, cameras, phones, iPods and more! Mains power cable, plus 12V car charger. Full details on our website. £25.99

Li-Ion Charger

A universal Li-Ion charger, able to charge most camera batteries. Mains cable, plus 12V car charger. £14.99

Coin Cells, etc

A comprehensive range of specialist batteries - see our website for full range.

CR123A Energizer Lithium (1)	£1.99
CR2 Energizer Lithium (1)	£1.99
2CR5 Energizer Lithium (1)	£3.99
CRV3 Energizer Lithium (1)	£5.99
LR44 Energizer Alkaline (2)	£1.99
CR2025, CR2032 etc	£1.99

Full range of coin cells in stock

SQUARE FILTERS

P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:
1) An adapter ring that screws onto the front of your lens
2) A filter holder clips onto the ring
3) One or more P-Type (84mm wide) filters

P-Type Adapter Rings

49mm Adapter Ring	£4.99
52mm Adapter Ring	£4.99
55mm Adapter Ring	£4.99
58mm Adapter Ring	£4.99
62mm Adapter Ring	£4.99
67mm Adapter Ring	£4.99
72mm Adapter Ring	£4.99
77mm Adapter Ring	£4.99
82mm Adapter Ring	£4.99

P-Type Holders

Holder Standard	£5.99
Holder Wide Angle	£9.99
Hood Modular	£9.99
Hood Bellows	£34.99
A to P Type Adapter	£9.99

P-Type Bellows Hood

A new design of Bellows Hood that slots into the front slot of a standard P-Type Holder.

£39.99

P-Type Filter Wallet

A smooth cushioned filter wallet, to protect and store up to 8 P-Type filters

£9.99

We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings

P-Type Filters (84mm wide)

Circular Polarizing	£27.99
Infra Red R72	£29.99
ND2	£8.99
ND4	£8.99
ND2 Soft Graduated	£10.99
ND2 Hard Graduated *NEW*	£10.99
ND4 Soft Graduated	£10.99
ND4 Hard Graduated *NEW*	£10.99
Light Blue Graduated	£10.99
Dark Blue Graduated	£10.99
Cool Blue Graduated	£10.99
Light Sunset Graduated	£10.99
Dark Sunset Graduated	£10.99
Light Tobacco Graduated	£10.99
Dark Tobacco Graduated	£10.99
Light Mauve Graduated	£10.99
Dark Mauve Graduated	£10.99
Light Red Graduated	£10.99
Dark Red Graduated	£10.99
Light Green Graduated	£10.99
Dark Green Graduated	£10.99
Light Yellow Graduated	£10.99
Dark Yellow Graduated	£10.99
Starburst x4/6/8, each	£11.99
Close-Up +1/2/4, each	£11.99
Fog Light/Strong, each	£8.99
Diffuser Light/Strong, each	£8.99
Spot White/Clear, each	£8.99
80A, 80B, 80C, each	£8.99
81A, 81B, 81C, each	£8.99
82A, 82B, 82C, each	£8.99
85A, 85B, 85C, each	£8.99
Red, Orange, each	£8.99
Yellow, Green, each	£8.99

Many more P-Type filters in stock!

P-Type Neutral Density Filter Kit £42.99

Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND2 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1 x P-Type Adapter Ring of your choice (49-82mm). Just £45.99 - saving £5 on the individual prices.

LENS HOODS & CAPS

Bayonet-Fit Lens Hoods

A comprehensive range of aftermarket matt black bayonet-fit lens hoods for Canon, Nikon and Sony lenses.

ES-62 Canon 50/1.8	£9.99
ES-71II Canon 50/1.4	£9.99
ET-60 Canon 75-300/4-5.6	£9.99
ET-65B Canon 70-300/4-5.6	£9.99
ET-67 Canon 100/2.8 Macro	£9.99
ET-67B Canon 60/2.8	£9.99
EW-60C Canon 18-55 IS	£7.99
EW-73B Canon 17-85 IS	£9.99
EW-78BII Canon 28-135 IS	£9.99
EW-78D Canon 18-200 IS	£9.99
EW-78E Canon 15-85 IS	£12.99
EW-83E Canon 17-40/4.0	£12.99
EW-83J Canon 17-55/2.8	£12.99
HB-25 Nikon 24-85, 24-120	£12.99
HB-37 Nikon 55-200 VR	£7.99
HB-45 Nikon 18-55 VR	£7.99
SH-006 Sony 18-70/3.5-5.6	£9.99
SH-108 Sony 18-55/3.5-5.6	£9.99

This is just a sample, more in stock!

Screw-Fit Lens Hoods

52mm Shaped Petal Hood	£6.99
55mm Shaped Petal Hood	£6.99
58mm Shaped Petal Hood	£6.99
62mm Shaped Petal Hood	£7.99
67mm Shaped Petal Hood	£7.99
72mm Shaped Petal Hood	£9.99
77mm Shaped Petal Hood	£9.99
82mm Shaped Petal Hood	£11.99
46mm Rubber Hood	£3.99
52mm Rubber Hood	£3.99
55mm Rubber Hood	£3.99
58mm Rubber Hood	£3.99
62mm Rubber Hood	£4.99
67mm Rubber Hood	£4.99
72mm Rubber Hood	£5.99
77mm Rubber Hood	£5.99

Lens Caps

30mm, 37mm, 40mm, 43mm, 46mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 86mm, 95mm

£3.99 each

We also stock a range of body caps and rear lens caps for Canon, Nikon, Olympus, Sony, Pentax, etc

SPIRIT LEVELS

Bubble Spirit Levels

These simply mount onto the hot shoe of a DSLR camera.

Twin Axis Normal Hotshoe	£7.99
Twin Axis Sony Hotshoe	£7.99
Triple Axis Normal Hotshoe	£9.99
Triple Axis Sony Hotshoe	£9.99

Seculine Digital Spirit Level

A digital spirit level that mounts onto the hot shoe in the usual manner, and uses LEDs to confirm when the camera is perfectly level.

£29.99

CLEANING

Sensor Cleaning - DRY

Sensor Loupe 7X with LED	£54.95
ZEEion Anti-static Blower	£37.95
SL700 Arctic Butterfly	£52.95

Sensor Cleaning - WET

Cleaning Solution (7.5ml)	£15.99
Cleaning VSwabs (12)	£29.99
EZ Kit (1ml Solution, 4 Swabs)	£14.99

Camera / Lens Cleaning

Kenair Master Kit	£15.99
Kenair Spare Aerosol	£9.99
LensPen Original	£9.99
Spudz 6x6 inch	£4.99
Spudz 10x10 inch	£6.99
Kood Hurricane Blower	£3.99
Camlink 5-in-1 Clean Kit	£3.99

Massive range of cleaning equipment on our website and in stock.

SCREW-TYPE FILTERS

KOOD

Japanese Optical Glass Filters
Coated to reduce lens flare and reflections.

UV / Haze Filters

Used both to protect the lens of your camera, and to absorb ultraviolet rays that can cause photos to appear hazy.

46mm UV / Haze	£5.99
52mm UV / Haze	£5.99
55mm UV / Haze	£6.99
58mm UV / Haze	£7.99
62mm UV / Haze	£8.99
67mm UV / Haze	£9.99
72mm UV / Haze	£11.99
77mm UV / Haze	£14.99
82mm UV / Haze	£17.99
86mm UV / Haze	£22.99

More sizes in stock, from 24 to 86mm!

Circular Polarising Filters

These remove reflections from surfaces such as glass and water, as well as increasing contrast and saturation.

46mm Circular Polarizing	£17.99
52mm Circular Polarizing	£17.99
55mm Circular Polarizing	£19.99
58mm Circular Polarizing	£21.99
62mm Circular Polarizing	£24.99
67mm Circular Polarizing	£27.99
72mm Circular Polarizing	£34.99
77mm Circular Polarizing	£39.99
82mm Circular Polarizing	£44.99
86mm Circular Polarizing	£49.99

More sizes in stock, from 27 to 86mm!

Skylight Filters

Similar to a UV filter, but with a pinkish tinge to add a gentle warmth to your photos.

52mm Skylight	£6.99
55mm Skylight	£7.99
58mm Skylight	£8.99
62mm Skylight	£9.99
67mm Skylight	£10.99
72mm Skylight	£12.99
77mm Skylight	£15.99

More sizes in stock, from 30 to 105mm!

Neutral Density Filters

Used reduce the amount of light passing through the lens, reducing shutter speed without affecting colour contrast or balance. Available as ND4 (2 stop) and ND8 (4 stop).

52mm ND4 / ND8	£10.99
55mm ND4 / ND8	£12.99
58mm ND4 / ND8	£14.99
62mm ND4 / ND8	£16.99
67mm ND4 / ND8	£19.99
72mm ND4 / ND8	£24.99
77mm ND4 / ND8	£29.99

More sizes in stock, from 37 to 82mm!

Close Up Filter Sets

Sets containing three filters, rated at +1, +2, and +4 diopters. Increases close up / macro ability of the lens they are fitted to.

52mm Close-Up Set	£25.99
55mm Close-Up Set	£28.99
58mm Close-Up Set	£32.99

More sizes in stock, from 46 to 77mm!

Starburst Filters

These add a dramatic star cross flare to bright light sources, such as streetlights. They also give a slight soft focus effect.

52mm Starburst x4/6/8, each	£11.99
58mm Starburst x4/6/8, each	£15.99
67mm Starburst x4/6/8, each	£21.99
72mm Starburst x4/6/8, each	£27.99

More sizes in stock, from 46 to 82mm!

Lens Converters

Ideal for converting your kit lens to a 2.0X telephoto or 0.5X wide angle lens.

52mm 2.0X or 0.5X converter	£35.99
55mm 2.0X or 0.5X converter	£37.99
58mm 2.0X or 0.5X converter	£39.99

We stock many other filter types, including multi-image, fog, split-field, red, orange, yellow and green filters in a range of sizes.

FaderND — Lord of the DARK

A new and innovative solution to carrying multiple Neutral Density filters - one ND filter with an adjustable range from 2 to 8 stop reduction!

LightCraftWorkshop FaderND Filters

Amazing but true - by simply rotating the outer element of the filter, the amount of light passing through the filter can be adjusted from a 2 stop to an 8 stop reduction.

The FaderND filter is constructed from two opposing sheets of polarizing glass, the outer sheet mounted in an independently rotating frame. The new **Mk** II version features both imporved optical elements, and a thinner, conical shaped frame to reduce the chance of vignetting.

FaderND MkII (2-8 stop)

52mm FaderND MkII	£56.99
55mm FaderND MkII	£59.99
58mm FaderND MkII	£62.99
62mm FaderND MkII	£69.99
67mm FaderND MkII	£79.99
72mm FaderND MkII	£89.99
77mm FaderND MkII	£99.99

ND500MC (fixed 9 stop)

77mm ND500MC £64.99

Genuine LightCraftWorkshop filters - beware of immitations!

STEPPING RINGS

Step-Up and Step-Down Rings

Stepping rings are used to "step-up" or "step-down" from one filter thread size to another.

34-37mm	52-55mm	58-55mm	67-62mm
37-43mm	52-58mm	58-62mm	67-77mm
43-46mm	55-52mm	58-67mm	72-67mm
46-49mm	55-58mm	62-67mm	72-77mm
49-52mm	58-52mm	62-72mm	77-72mm

All just £4.99 each!

This is just a tiny fraction of our range. Over 160 different sizes in stock, from 25mm to 105mm. Probably the largest selection in the UK!

MACRO PHOTOGRAPHY

Reversing Rings - £12.99

These fit to the camera body, between the camera and lens, leaving a screw thread to enable the reverse mounting of lenses. A way of obtaining a high reproduction ratio, allowing extreme Macro photography.

Canon: 52, 55, 58, 62, 67mm
Nikon: 52, 55, 58, 62, 67mm
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645 Pro + 80 F2.8 N + 120 RFH + FE401	£479
645 Pro TL Body £269 M645 Super + 80 + RFH	£179
645 Super + RFH + AE prism	£199
645 Pro Body	£199
645 Super Body	£99
45 F2.8 N M- Box	£279
50 F4 Shift M- Box	£399
50 F4 Shift	£349
55 F2.8 N	£199
70 2.8 C leaf	£99
80 F2.8 N	£99
80 F4 mac + tube	£299
105-210 F4.5 ULD C	£299
110 F2.8 N	£129
150 F3.5 N	£129
150 F4 C	£99
210 F4 N M-	£169
210 F4 C	£129
300 F5.6 N ULD-C Mint- & Box	£349
Ext Tube 1	£49
Ext tube 2	£49
Ext tube 3S	£49
Teleplus/Viv 2x conv	£69
FE401 AE Prism M-	£199
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C330S body + WLF M-	£249
C330 S Body + WLF	£199
C330 F Body + WLF	£169
65 F3.5 latest	£229
135 F4.5 late	£149
250 F6.3 serviced	£249
Poroflex	£49
Hood	£20
Paramender	£79

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7II black M- box	£899
7II black	£799
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80 F4 M-	£699
150 F4.5 L M-	£399
150/210 VF	£149
Panoramic kit	£49

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Pro S + 90 C + RFH	£399
Pro S + 127 C + RFH	£399
Pro S body	£179
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150 F4 mint box	£199
180 F45.5 KL	£249
180 F4.5 C	£149
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RZ Pro + 90 + RFH	£599
RZ Pro II body	£349
RZ Pro body	£199
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No 1 ext tube	£99
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Polaroid back	£49
120 backs	£39
L Grip	£79
Left hand grip	£49

MANFROTTO

441 carbon fibre	£199
444 carbon fibre	£199
681B monopod	£45
234RC head	£22

METZ

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45CL4 AA	£69

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Dynax 800Si QD body	£99
Dynax 7 Body	£99
Dynax 800Si body	£79
Dynax 700Si body	£69
Dyn 600Si QD body	£69
Dynax 600Si body	£69
Dynax 60 body	£49
Dynax 505Si Super b/o	£49
Dynax 500Si or 505Si ea	£49
Sony 18-70 F3.5/5.6	£69
18-70 F3.5/5.6	£69
Sony 20 F2.8	£349
28 F2.8	£89
Sony 28-75 F2.8	£369
28-80 F3.5/5.6	£39
50 F2.8 macro	£229
Sony 50 F2.8 macro	£299
Sony 75-300 F4.5/5.6	£119
75-300 F4.5/5.6	£99
100-300 F4.5/5.6	£149
2x APO II converter	£219
VC7 (Dynax 7)	£79
VC700 (700/800Si)	£39
3600HSD flash	£129
5200i	£69
5400HS	£99
Angle finder VN	£89

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28-300 F3.5/6.3 DG M-	£199
70-300 APO mac Super	£119
70-300 F4/5.6 DG mint	£79
150-500 F5/6.3 box	£749
170-500 F5/6.3	£399
ViV 19-35 F3.5/4.5	£99
TAM 18-200 F3.5/6.3 Di	£139
TAM 28-200 F3.8/5.6 XR	£99
TAM 28-200 boxed	£69
TAM 70-300 F4/5.6 Di	£99

NIKON AF

F6 body M- box	£999
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F4E body	£299
F100 body box	£199
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F55 body	£39
F60 body	£39
F801 body	£29
F601 body	£29
10.5 F2.8 AFD M-	£449
12-24 F4 AFS DX	£699
16-85 F3.5/5.6 VR M- box	£429
17-35 F2.8 AFS M- box	£999
18-35 F3.5/4.5 AFD M-	£279
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18-55 F3.5/5.6	£79
18-70 F3.5/4.5	£139
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28 F2.8 AFD M- box	£169
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28-80 F3.5/5.6 AFD	£69
28-100 F3.5/5.6 G	£79
28-105 F3.5/4.5	£199
50 F1.4 AFD	£199
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70-200 F2.8 VR box	£1199
70-300 F4.5/5.6 VR	£349
70-300 F4/5.6 ED	£199
70-300 F4.5/5.6 G	£59
80-200 F2.8 AFD N	£699
80-200 F2.8 1 touch	£399
85 F1.4 AFD M- box	£799
85 F1.8 AFD	£279
85 F3.5 AFD	£339
105 F2.8 AFD	£429
180 F2.8 AFD	£399
180 F2.8 AFD M- box	£499
200-400 F4 VR Mint box unused	£4499
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500 F4 AFS VR M-	£5499
500 F4 AFS	£3799
TC17EII	£269
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TC20E	£169

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14 F2.8 EX opt blem	£299
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18-125 F3.8/5.6	£139
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24 F1.8 EX DG	£299
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28-200 F3.8/5.6	£49
30 F1.4 EX DC box	£299
50 F1.4 EX DG	£299
55-200 F4/5.6 DC Mint	£69
70-300 APO mac	£119
70-300 f4/5.6 DG	£79
105 F2.8 EX DG	£319
120-300 F2.8 EX DG	£1399
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135-400 F3.5/5.6 DG box	£399
150 F2.8 EX DG box	£429
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170-500 F5/6.3	£399
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EM140DG flash	£179

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F + plain prism chr	£149
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FA body black	£99
FE body black	£89
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28 F2.8 Al box	£129
28 F3.5 Shift	£449/549
28 F3.5 Al	£99
35 F2.8 shift early	£249
35-70 F3.5/4.5 AIS	£99
35-105 F3.5/4.5 AIS box	£199
50 1.4 AIS	£199
50 F1.4 Al	£169
50 F1.8 Al	£89
80-200 F4 AIS	£199
100-300 F5.6 AIS	£149
105 F2.5 Al box	£179
135 F2.8 M- box	£149
135 F2.8 F Series	£49
135 F3.5 Al	£65
300 F2.8 AIS	£899
300 F4.5 AIS dent filt	£149
400 F3.5 ED AIS	£1499
400 F5.6 ED AIS	£799
500 F8 early	£249
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TC201 converter	£99
TC300 Converter	£99
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SB-16	£79
SB-16A	£79
SB-17 fit F3	£49
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DW-3 WLF fit F3	£79

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OM-2SP body blk	£149
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OM-10 chr body	£49
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28 F3.5	£49
28-48 F4	£129
35 F2.8 shift	£279
35-105 F3.5/4.5	£149
50 F1.4	£79
70-150 F4	£89
135 F3.5	£39
135 F4.5 mac M- box	£249
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Man ext tube 25	£24
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MZ20 body	£29
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12-24 F4 M- box	£499
16-50 F2.8 mint box	£569
18-55 F3.5/5.6	£49
18-250 F3.5/6.3 AL M-	£299
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55 F1.4 SDM M-	£499
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18-50 F2.8 EX DC mac	£199
24-70 F2.8 EX DG mint	£339
50 F2.8 EX DG M-	£179
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120-400 F4/5.6 OS	£529
150-500 F5/6.3 DG mint	£749
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TAM 90 F2.8 M- box	£279
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LX + FA1	£249
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50 F2 PKA	£49
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80-160 F4.5	£299
120 F4 macro	£299
135 F4 Leaf	£249
200 F4 box	£199
200 F4	£149
1.4x converter	£199
2x converter	£199
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67II + AE prism + 105	£999
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67 MU body just serviced	£299
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75 F4.5 latest box	£249
75 F4.5 shift	£449
100 F4 mac latest	£449
135 F4 mac early	£149
150 F2.8 early	£139
165 F2.8	£149
165 F4 leaf	£329
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135mm F4 PE	E++ £249 - £299
150mm F3.5 E	As Seen / Unused £49 - £179
150mm F3.5 PE	E++ £179
200mm F4.5 E	As Seen / Unused £79 - £325
200mm F4.5 PE	E+ / Unused £149 - £279
200mm F5.6 E	E++ £179
250mm F5.6 E	As Seen / E++ £129 - £249
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150mm F4 PG	E+ / E++ £119 - £159
200mm F4 PG	E+ £179
250mm F5.6 PG	Unused £299
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80mm F2.8 S	Unused £99
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EOS 30 Body Only	E+ / E++ £69 - £99
EOS 30E Body Only	As Seen £39
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EOS 5 QD Body Only	E+ / E++ £59 - £69
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17-85mm F4-5.6 IS USM	E++ £239
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G2 + 35-70mm	Mint- £749
G2 + 45MM F2	E++ £499
16mm F8 G + Finder	E+ £999
35-70mm F3.5-5.6 G Vario	E++ £399 - £449
90mm F2.8 G	E+ / Mint- £99 - £189
TLA140 Flash	E+ / Mint- £39 - £59
TLA200 Flash	E+ / E++ £65 - £119

Contax SLR Series



N1 + 24-85mm	E++ / Unused £449 - £750
NX + 28-80mm	E++ / Unused £349 - £499
AX Body Only	Exc / E++ £299 - £499
RTS3 Body Only	E+ £399
RX Body Only	As Seen / E++ £179 - £299
S2 Body Only	E++ £549
ST Body Only	E++ £299
RTS + Winder	E+ £195
Aria Body Only	E+ / E++ £199 - £249
167MT Body Only	E+ / E++ £89 - £139
137MA Body Only	E+ £99
137MD + Grip Body Only	E+ £89
Preview Body Only	E+ / E++ £179 - £249
15mm F3.5 AE	E+ £1,099
18mm F4 MM	E+ / E++ £549 - £599
21mm F2.8 MM	Mint- £1,349
25mm F2.8 MM	E++ £399
28mm F2 AE	E++ £599
28mm F2.0 MM	E++ £799
28mm F2.8 MM	E+ / E++ £199 - £249
28-70mm F3.5-4.5 MM	E+ / Mint- £219 - £379
28-80mm F3.5-5.6 AF	E++ / New £279 - £399
35-135mm F3.3-4.5 MM	E++ £599 - £849
60mm F2.8 AE Macro	E+ / Mint- £499 - £699
70-300mm F4-5.6 AF	E++ / Unused £499 - £799
80-200mm F4 MM	E+ / Mint- £279 - £450
85mm F2.8 AE	E++ £225
100mm f2.8 AE Macro	E++ £599 - £649
100mm F3.5 AE	E++ £249
135mm F2 (60 Year Edition)	Unused £2,499
135mm F2.8 AE	E+ £169
135mm F2.8 MM	E++ £199
180mm F2.8 AE	E++ £449
180mm F2.8 MM	E+ / E++ £329 - £499
200mm F2 MM	Mint- £3,249
200mm F3.5 AE	As Seen / E++ £149 - £225
300mm F4 MM	E+ / E++ £349 - £550
Schneider 28mm F2.8 PC	E++ £599
Tamron 300mm F2.8 LD SP	E+ £349
TLA20 Flash	E+ £39
TLA280 Flash	E++ / Mint- £99 - £119
TLA30 Flash	As Seen / Mint- £29 - £59
TLA360 Flash	Exc / Mint- £99 - £199
TLA480 Flash	E++ £279

Digital SLR Cameras

Canon EOS 1D MKIIN Body Only	As Seen / E+ £599 - £849
Canon EOS 1D MkII Body Only	E+ / E++ £549 - £799
Canon EOS 5D Body Only	E+ / E++ £699
Canon EOS 30D Body Only	E+ / E++ £249 - £299
Canon EOS 20D Body Only	E+ / E++ £199 - £219
Canon EOS 10D + BG-ED3 Grip	E++ £159
Canon EOS 400D + 18-55MM	E++ £249
Canon EOS 400D Body Only	E++ £219 - £239
Canon EOS 350D + 18-55mm	E+ £189
Canon EOS 350D Body Only	E++ £179
Canon EOS Rebel + 18-55mm	E+ £189
Canon EOS D30 + BG-ED3 Grip	As Seen £99
Fuji S2 Pro Body Only	As Seen / E+ £99 - £159
Kodak DCS 520 Body Only	As Seen £349
Nikon D2X Body Only	E+ / E++ £599 - £799
Nikon D1X Body Only	E+ £349
Nikon D7000 Body Only	Mint- £819
Nikon D300S Body Only	E++ £849
Nikon D300 Body Only	E++ / Mint- £699 - £749
Nikon D200 Body Only	E++ £369
Nikon D90 Body Only	Mint £479
Nikon D80 Body Only	E+ / E++ £299 - £339
Nikon D70S Body Only	E+ £179
Nikon D70 Body Only	E+ / Mint- £159 - £199
Olympus E1 + HLD-2 Battery Grip	E++ £249
Olympus E1 Body Only	E+ / E++ £179 - £199
Olympus E420 + 14-42mm	E++ £199
Olympus EP-1 Silver Body Only	E++ £179
Panasonic Lumix L1 Body Only	E++ £299
Panasonic GH1 Body Only	E+ / Mint- £399 - £429
Panasonic G1 Body Only	E++ / Mint- £199
Pentax K20D + 18-55mm + D-BG2 Grip	E++ £449
Pentax K200D Body Only	E+ £199
Pentax K10D Body Only	E++ £149
Pentax K100D + 18-55mm	E++ £229
Sony A700 Body Only	E++ £449
Sony NEX5 + 18-55mm + Flash	Mint- £399

Flash & Lighting - Please Phone

Fuji Medium Format



GSW690 MkIII	E+ £599
GW690 MkIII	E++ £649 - £699
GX617 + 105mm	E+ £1,999
GX617 + 90mm	E++ £2,299
105mm F8 (GX617)	E++ £999
GX680 Mk1 Complete	E+ £599 - £649
GX680 MkII Complete	E+ / E++ £599 - £949
65mm F5.6 GX (680)	E+ / E++ £299 - £349
80mm F5.6 GX (680)	E++ £249
135mm F5.6 GX (680)	E++ / Mint- £249 - £299
135mm F5.6 GXM (680)	E+ / Mint- £249 - £550
150mm F4.5 GXM (680)	Mint- £399
180mm F5.6 GXM (680)	E++ / Mint £399 - £449
190mm F8 Soft Focus (680)	E++ £499
210mm F5.6 GX (680)	E+ / Mint £249 - £499
Instant Film Holder Mk1 (680)	E+ / E++ £69 - £99
Instant Film Holder MkII (680)	E++ £75 - £85
MkII Mag + 120 Insert (680)	Exc / Mint- £75 - £199
MkII Mag + 220 Insert (680)	E++ £99 - £125
MkII Mag+ 120 Insert (680)	E+ £109
MkII Mag+ 220 Insert (680)	E+ £109

Hasselblad H Series

H4D Complete	E++ £12,500
H3D Complete	Mint- £9,999
H1 Body + AE Prism + Magazine	E++ £1,399
28mm F4 HCD	E++ £2,450
35mm F3.5 HC	E++ £1,899
150mm F3.2 HC	E++ £1,399
300mm HC F4.5 F	E++ £1,999
1.7x H Converter	Mint- £699
Global Image Locator	E++ £249
HM 16/32 Magazine	E+ / Mint- £169 - £369
HMi100 Polaroid Mag	E++ £129 - £149
Quick Tripod Coupling 45144	E++ £49

Hasselblad V Series

500ELX Black Body Only	E++ £449 - £450
Arc Outfit	E++ £2,250
SWC Complete	E++ £1,350
SWCM Complete	E+ £1,199
30mm F3.5 CFi Fisheye	E++ £3,299
40mm F4 C T* BLACK	E+ £699
50mm F4 C Black	E+ £239
50mm F4 C Chrome	As Seen £199
50mm F4 CFi	Ex Demo £1,899
50mm F4 Classic ZV	Unused £2,999
60mm F3.5 C Black	Exc £399
60-120mm F4.8 FE	E+ £849
80mm F2.8 FE	E++ £499
120mm F4 CF Macro	E++ £899 - £949
135mm F5.6 C Macro	E+ / E++ £249 - £349
135mm F5.6 S Planar	E++ £249
150mm F2.8 F	E+ £249
150mm F4 C Black	Exc / E++ £149 - £299
150mm F4 C Chrome	Exc £99 - £149
150mm F4 CF	As Seen / E++ £299 - £449
150mm F4 CFi	Ex Demo / E++ £799 - £1,499
250mm F4 FE	E+ / E++ £599 - £749
250mm F5.6 C Black	E+ £249
250mm F5.6 C Chrome	As Seen / E+ £149 - £249
250mm F5.6 CF	Unknown / E+ £499
350mm F5.6 C Black	Exc £449
2x Mutar Converter	E+ £249
2xE Converter	E++ / Mint- £299 - £449
Cambro 2x Converter	E++ £60
Teleplus 2x Converter	E++ £49
Vivitar 2x Converter	E+ / E++ £45 - £75
70 Chrome Mag	E+ / E++ £69
A12 Black Mag	As Seen / E+ £79 - £99
A12 Chrome Mag	Exc / E+ £85 - £99
A16 Chrome Mag	E+ £179
A16S Chrome Mag	E+ £69
A24 Black Mag	E+ / E++ £125 - £145
A24 Chrome Mag	Exc / Mint- £49 - £125
A24 TCC Black Mag	E+ £139
E12 Chrome Mag	E++ / Mint- £279 - £299
E24 Black Mag	E+ / Mint- £199 - £229
Phase One H10 Back	E+ £850
Polabasic Mag	E++ £75
Polaplus Mag	Mint- £69
AcuteMatte Standard Screen	E++ £79
NC2 Prism	E+ £59
PM Prism	E+ £149
PM5 Prism	E+ £199
PM90 Prism	E+ / Mint- £269 - £299
PME3 Meter Prism	E++ £299
PME90 Meter Prism	E++ £349
Viewfinder Magnifer 42459	E++ £149
Waist Level Finder - Chrome	E+ £39

Hasselblad Xpan - Please Phone
Large Format - Please Phone

Leica M Series



M8 Black Body Only	E+ / E++ £1,679 - £1,699
M8 Chrome Body Only	E+ £1,650
M6 Jubilee Set	Unused £4,499
M6 Royal Photo Society	Unused £2,999
M6 0.72x Titanium Body Only	Mint- £1,450
MP 0.58x Chrome Body Only	Mint- £2,199 - £2,299
M7 0.72x Black Body Body Only	E+ £1,399
M7 0.72x Black Body Only	E++ £1,499
M7 0.72x Chrome Body Only	E++ £1,450 - £1,499
M7 0.85x Black Body Only	E++ £1,499
M6 0.72x Black Body Body Only	E+ £749
M2 Chrome + 50mm F2.8	E++ £999
M2 Chrome Body Only	E+ £549
MD2 Black Body Only	E+ £349
MDA Chrome Body Only	E+ £499
CL Black Body Only	E++ £349
Hexar RF + 50mm F2	Exc £699
Hexar RF Body Only	E++ £499
50mm F1.4 Chrome	E++ £899
90mm F2 Black	E+ £499
90mm F2.8 Chrome	Exc £299
90mm F4 C Elmar	E++ £299
90mm F4 Collapsible	E+ £225 - £249
90mm F4 Elmar E39	E+ / E++ £249 - £299
135mm F2.8 Black	E+ £249
135mm F2.8 M Black	As Seen £225 - £250
135mm F4.5 Chrome	As Seen / E+ £95 - £125
Konica 28mm F2.8 M	E+ £369
Minolta 28mm F2.8 M	E++ £399
Minolta 90mm F4 M	E++ £299
Zeiss 50mm F1.5 ZM	Mint- £749
18mm Black Metal Finder	Mint- £399
21mm Black Metal Finder	Mint- £279
28mm Black Finder	E++ £199
28mm Black Metal Finder	Mint- £249 - £279
A42 Swing Polariser	E++ £85
Handgrip M	E++ £59 - £79
Lens Carrier M	E++ £79
Motor M	E++ £249

Leica R Series

R3 Gold + 50mm F1.4	Unused £1,999
R9 Anthracite Body Only	E+ / Mint- £899 - £1,099
R9 Black Body Only	E++ £999
R8 Black Body Only	E++ £349
R8 Chrome Body Only	E+ / E++ £349 - £449
R7 Black Body Only	E++ £399
R7 Chrome Body Only	E+ / E++ £299 - £399
R6.2 Black Body	E++ £749
R6 Black Body Only	E+ / E++ £399 - £449
R5 Black Body Only	E+ / E++ £249 - £349
R5 Chrome Body Only	E++ £249 - £349
RE Black Body Only	E+ / Unused £219 - £599
R4S Model 2 Black Body Only .E++ / Unused £249 - £499	
R4 Black Body Only	E+ £125 - £159
R4 Chrome Body Only	E++ £159
R3 MOT + Winder	E+ / E++ £199 - £299
R3 Black Body Only	E+ £125
SL2 Anniversary Body Only	E++ £649
SL MOT Black Body Only	E++ £299
SL Chrome + 50mm F2 (Dummy)	E+ £150
SL Chrome Body Only	E++ £249
16mm F2.8 Fisheye ROM	E++ £599
19mm F2.8 R 3cam	Exc £449
24mm F2.8 R 3cam	As Seen / E+ £299 - £349
28mm F2.8 PCS Shift	E++ £899
Schneider 28mm F2.8 PCS Shift	Mint- £750
28-70mm F3.5-4.5 R 3cam	E+ / E++ £249 - £349
28-70mm F3.5-4.5 ROM	E+ / E++ £295 - £399
35-70mm F3.5 R German	E+ / E++ £449 - £450
35-70mm F3.5 R Japan	E+ / E++ £299 - £349
70-210mm F4 R 3cam	E+ / Unused £399 - £699
80-200mm F4.5 R 3cam	E+ £249
90mm F2.8 R 3cam	Exc £299
135mm F2.8 R 3cam	As Seen / E++ £145 - £299
180mm F2.8 R 3cam	Exc / E+ £349 - £399
180mm F4 R 3cam	Exc / E++ £199 - £299
250mm F4 R 3cam	E+ / E++ £399 - £449
1.4x Apo Extender R	E++ £449
2x Apo Extender R	E++ / Mint- £429 - £449
2x Extender R	E++ / Unused £149 - £249
Angle Finder R (14300)	E++ / Mint- £125 - £199
Bellows Unit R	E++ £125
Motordrive Set R8/R9	E++ £349
Motorwinder R	E+ £49
Motorwinder R4	E+ £59
Motorwinder R8/R9	E+ / E++ £159 - £199
RC Remote Control	E++ £35

Leica Screw Series



UR Replica - Dummy	E+ £399
IIIF R/Dial D/A Chrome + 50mm F2	E+ £499
IIIF R/Dial Chrome Body Only	E+ £249
IIIF B/Dial D/A Chrome Body	E+ £299
IIIF B/Dial Chrome Body	E+ £219 - £269
IIIF B/Dial + 50mm F2	E+ £499
IIIC Chrome Body	E+ £225
IIIA Chrome + 50mm F2 Summar	Exc £299
III Chrome Body Only	Exc £199
IIF B/Dial + 50mm F3.5	E+ £449
IIF R/Dial Chrome Body	E+ £350
IIC Chrome + 50mm F3.5	E+ £349
IIC Chrome Body	E+ £275
II Chrome + 50mm F3.5	E+ £349
50mm F3.5 Red Scale Elmar	E+ £245
135mm F4.5 Hektor	As Seen £85
200mm F4 Telyt	Exc / E++ £125 - £175
200mm F4.5 Telyt	Exc £225
280mm F4.8 Telyt	E++ £225
Jupiter 135mm F4	E+ £65 - £69
Ricoh 28mm F2.8 GR + Finder	E+ £550
Rollei 80mm F2.8 HFT Planar	E+ £899
Super Acall 135mm F3.5	As Seen £45
Voigtlander 12mm f5.6 + Finder	E++ £449
Voigtlander 15mm F4.5 + Finder	E++ £269 - £299
Voigtlander 21mm F4 + Finder	Mint- £299
Voigtlander 25mm F4 + Finder	E++ / Mint- £249 - £279
APDOO Timer	E++ £35
Bellows + Colper	E+ £145
BOOWU Copy Set	E++ £45 - £49
Nooky Hesum	E+ £45
SFTOO 20cm Finder	E+ £79

Mamiya 6/6MF - Please Phone

Mamiya 645 Series

645E Complete	E+ / E++ £249 - £399
645E Body Only	E++ £279
Super Complete	E+ £179
M645J Complete	E+ £149
24mm F4 ULD Fisheye	E++ £749
45mm F2.8 C	E+ £125 - £149
45mm F2.8 N	E++ £199
50mm F4 C Shift	E++ £399
55mm F2.8 C	Exc £79
55mm F2.8 N	E+ £129
55mm F2.8 Leaf Shutter	Unused £249
55-110mm F4.5 N	E+ £199
70mm F2.8 Leaf Shutter	E+ £125
80mm F2.8 Leaf Shutter	E+ £139
105-210mm F4.5 C ULD	E+ / Mint- £149 - £249
150mm F3.5 C	E+ / E++ £79 - £115
150mm F3.5 N	As Seen / E+ £65 - £99
150mm F3.8 Leaf Shutter	E++ £199
150mm F4 C	As Seen / E++ £59 - £99
210mm F4 C	As Seen / E++ £59 - £139
300mm F5.6 C	Exc £99
500mm F5.6 C	E++ £399
500mm F8 C Reflex	E++ £399
Vivitar 2x Converter	E+ / E++ £45 - £49
120 Insert	E+ / Unused £10 - £20
120 Super Mag	E+ £35
220 Insert	Exc / E++ £9 - £20
135N Pro Mag	E+ £75
135N Super Mag	E+ / Mint- £75 - £85
Polaroid Mag	E+ / E++ £20 - £25
AE Prism Finder (FK402)	E+ / Mint- £59 - £99
AE Prism Finder N	E+ / E++ £99 - £199
AE Prism Finder 645	E+ £79
PD Meter Prism 645	E+ £59 - £69
CDS Prism Finder 645	As Seen / E+ £39 - £69
Prism Finder N	E++ £119
Prism Finder 645	As Seen / E++ £29 - £59
Flash L Grip (GL402)	E++ £29
Flash L Grip (Super/Pro)	E++ / Unused £15 - £25
Power Drive N	Exc / E+ £49 - £59
Auto Extension Tube 2	E+ / E++ £20 - £29
Auto Extension Tube 3S	E+ / E++ £25
Bellows Stand	Mint- £25
Revolving Tripod Adapter	E+ / E++ £29 - £39
Waist Level Finder	E++ £35

Mamiya 645AFD Series

ZD + 80mm F2.8 AF	E++ £2,699
645AFD Complete	E++ £699
645AF Complete	E+ £599
645AF Body + 120 Mag	E++ £429
55-110mm F4.5 AF	E++ £379
80mm F2.8 AF	E++ £199 - £249
105-210mm F4.5 AF	E++ £359 - £379
120mm F4 Macro MF	E++ £999 - £1,099
150mm F3.5 AF	E+ £349
210mm F4 AF ULD	E++ £699
120/220 Mag 645AF/D	E++ £125 - £165

Mamiya 7/7II Series

7II Champagne Body Only	E++ £699
7 Body Only	E+ £499
43mm F4.5 L + Finder	Mint- £999
65mm F4 L	E+ / E++ £449 - £479
150mm F4.5 L	E++ £399
Finder 150mm FV702	Mint £199
Tripod Adapter N Model 2	E++ £25
ZE702 Polarising Filter	Mint- £95

Mamiya RB67 Series



Pro S Gold Edition	Mint- £999
Pro SD Complete	E+ £499
Pro S Body Only	Exc £149
127mm F3.8	E+ £79
140mm F4.5 C Macro	E+ £199
180mm F4.5	As Seen / E+ £69 - £149
180mm F4.5 C	As Seen / E++ £69 - £149
180mm F4.5 KL-A	E+ / E++ £199 - £249
250mm F4.5 C	E+ £189
Vivitar 2x Converter	E++ £49
Pro 220 Mag	As Seen £35
ProS 220 Mag	E++ £145
Polaroid Mag	E+ £25
Prism Finder	E+ / E++ £69 - £89
Magnifying Hood	E+ £79
Extension Tube No1	E+ £59 - £65
Extension Tube No2	E++ £45
Pro Shade	E+ £29 - £35

Mamiya RZ67 Series

Pro II Complete	Ex Demo / E++ £699 - £999
Pro Complete	E+ £549
Pro Body Only	E+ £129
37mm F4.5 Fisheye Z	E+ £499
50mm F4.5 W	Ex Demo / E++ £199 - £499
65mm F4 W	As Seen / E++ £149 - £299
75mm F4.5 Shift W	E+ / E++ £399 - £549
100-200mm F5.2 W	E+ £399
140mm F4.5 W Macro	E+ / E++ £219 - £259
150mm F3.5 W	Mint- £249
180mm F4 Soft VSF D/L	E++ £499 - £599
180mm F4.5 W	Exc / E++ £149 - £199
180mm F4.5 WN	Ex Demo / E++ £149 - £395
250mm F4.5 W	E+ / E++ £149 - £225
350mm F5.6 Apo	E+ £799
360mm F6	E+ £299
1.4x Converter	E++ £249
120 Pro II Mag	Ex Demo / E++ £79 - £89
120 Pro Mag	Ex Demo / Mint- £59 - £69
120 Pro Mag (6x4.5)	E+ £145
120 ProII Mag (6x4.5cm)	Ex Demo £89
Polaroid Mag	Ex Demo / E+ £35 - £49
AE Prism Finder FE701	Ex Demo £349
AE Prism Finder	As Seen £149
AE Magnifying Hood	Ex Demo £149
PD Prism Finder	E+ £129
Extension Tube No 2	E++ £79
Proshade G2	Ex Demo £49
RZ L Grip Holder	Ex Demo £49
Winder II	Ex Demo / E+ £59 - £99
Waist Level Finder	E++ £49

Mamiya Twin Lens Series

C330 ProS Body Only	E+ £199
C330F + 80mm F2.8	E+ £199
C330F + Plain Prism	E++ £159
135mm F4.5 Sekor	E+ £85
180mm F4.5 Sekor Super	E+ £119
Porrofinder	E++ £59
Paramender 2	E++ £49
Paramender	E+ £39

Meters - Please Phone
Minolta AF - Please Phone

Minolta Manual

XD7 Chrome Body Only	E+ £69
XD5 Chrome Body Only	E+ £75
XE1 Chrome + 50mm F1.4	E++ £89
X700 Black + 50mm F1.7	E+ £75
X700 Black Body Only	E+ / E++ £49 - £65
X370 + Winder G	E++ £59
X300 Chrome + 50mm F1.7	E++ £59
X300 Chrome Body Only	E+ / E++ £45 - £55
X9 + 35-70mm	E+ £75
XG1 Chrome + 45mm F2	E+ £59
XG9 Black + 50mm F1.7	E++ £79
SRT101 Chrome + 55mm F1.7	E+ £79
SRT101 Chrome Body Only	E+ £49
24mm F2.8 MD	E+ £69
28mm F3.5 MC	E+ / Mint- £25 - £49
28-70mm F3.5-4.8 MD	E+ / E++ £29 - £39
35mm F2.8 MD	E++ £39
35mm F4 W GE Rokkor	E++ £49
35-70mm F3.5 MD	E+ / E++ £19 - £29
50-135mm F3.5 MD	E+ £49
70-210mm F4 MD	Exc / E+ £39
100mm F4 MD Macro	E+ £149
100mm F4 MD Macro + Tube	E++ £99
100-200mm F5.6 MD	E+ / E++ £35 - £45
100-300mm F5.6 MD	E+ £75
135mm F2.8 MC	As Seen £25
135mm F2.8 MD	E++ £45
135mm F3.5 MD	E++ £49
200mm F4.5 MC	E+ £30
300mm F4.5 MC	E+ £79
300mm F4.5 MD	E+ £79
Auto 118X Flash	E+ / E++ £9 - £15
Auto 200X Flash	E+ / E++ £9 - £15
Auto 220X Flash	E+ / E++ £15 - £19
Auto 280 Flash	E+ £25
Auto 280PX Flash	E+ / E++ £15 - £39
Auto 360PX Flash	E+ £39
Auto 80PX Macroflash	E++ £89

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F6 Body Only ..... E++ / Mint- £799 - £899
F5 Anniversary Body Only ..... Unused £1,199
F5 Body Only ..... Exc / E++ £199 - £499
F4S + MF23 Back ..... E+ £219
F4S Body Only ..... As Seen / E+ £159 - £199
F100 Body + MB15 Grip ..... E++ £199
F100 Body Only ..... As Seen / E++ £99 - £239
F90X + MB10 Grip ..... As Seen / E++ £69 - £129
F90X + MF26 Back ..... E+ £79
F90X Body Only ..... Exc / E++ £39 - £79
F90 Body Only ..... E+ / E++ £49 - £125
F801S Body Only ..... E+ £39
F801 + MF21 Databack ..... E++ £69
F801 Body Only ..... E+ / E++ £49 - £59
F80 Black + 28-80mm ..... E++ £109
F80 Black + MB16 Grip ..... E+ £89
F80 Black Body Only ..... E+ / E++ £69 - £89
F80 Chrome Body Only ..... E+ £79
F65 Chrome + 28-80mm ..... E+ / E++ £49
F65 Chrome Body Only ..... As Seen / Unused £39 - £69
10.5mm F2.8 G AF ED DX Fisheye ..... E++ £399
12-24mm F4 G AFS DX ED ..... Mint- £599
14mm F2.8 AFD ..... E++ £799
17-35mm F2.8 ED AFS ..... E++ £799
17-55mm F2.8 G AFS DX IFED ..... E++ £649
18-35mm f3.5-4.5 AFD ..... E+ / E++ £229 - £249
18-55mm F3.5-5.6 G AFS DX ..... E+ / E++ £49
18-135mm F3.5-5.6 G AFS DX ..... E++ £149 - £159
20-35mm F2.8 AFD ..... Exc £299
24mm F2.8 AF ..... E+ £199
24mm f2.8 AFD ..... E++ £249
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CANON EFS 10-22mm/asnew.....£475-£575
CANON EFS 17-55f2.8 .....£495-£645
CANON 24-70 f2.8L/asnew.....£745-£875
CANON 24-105mm L/NEW.....£675-£895
CANON 28-70 f2.8L/asnew.....£575-£725
CANON 28-300L/ASNEW .....£1495-£1925
CANON 35-350mm-L/asnew ....£795-£1345
CANON 70-200 f2.8L/IS .....£825-£1375
CANON 70-200 f4L/IS .....£375-£849
CANON EOS 100-400L IS.....£845-£1095
CAF-SIGMA 50-500 EX-HSM £995
CAF-SIGMA 120-300f2.8 .....£1595-£1895
CAF-SIGMA 100-300f4 ASNEW £775
CAF 12-24 TKNA-DX/SIGMA .....£365-£599
CANON EX SPEEDLITES.....£125-£325
CANON MR14 RINGFLASH £425
CONTAX N1 BODY/UNUSED.....£345-£695
CONTAX 24-85AF/NEW?.....£325-£495
CONTAX 25mm,28mm/MM .....£195-£445
CONTAX 85mm f1.4/MM .....£375-£575
CONTAX T /BXT/NEW? .....£275-£995
CONTAX T2,GOLD,NEW?.....£795
CONTAX DATABACK-T2 GOLD.....£175
CONTAX T2,TITN/ASNEW.....£275-£375
CONTAX T3/ANNIV.70YR .....£395-£775
CONTAX TVS/2/3/BLACK/NEW .....£ASK
CONTAX 645 comp/+Digiback .....£talk
CONTAX 645 35mm,120MAKRO..£1195-£1795
CONTAX G2+45mm/BLACK/NEW? ..£575-£995
CONTAX-G LENSES/BLACK/NEW .....£ASK
DALLMEYER 5cm f1, T mount .....£ask
ENLARGERS-From 35mm-10x8 .....£ASK
EPSON P3-5000 PORTABLE STORG ....£ask
EXAKTA VX,VARIOUS+LENSES.....£ASK
FLUID HEAD/OTHER TRIPODS COME TO SHOP
FUJI SWD65mf5.6/360f6.3 .....ea£750
FUJI 645,MF/AF .....£245-£595
FUJI GW670/690,90mm .....£595-£995
FUJI GSW690,65mm .....£845-£1195
FUJI GSW680 MK111,65mm.....£1395
FUJI GX 617+90mm/105mm ..£1995-£3250
FUJI GX 617LENSES-90/105mm .....£ASK
FUJI 300mm+FINDER-GX617 .....£2495
FUJI GX617 90-300 LENSHADES.....ea£195
FUJI GX680-111+135mm,asnew £2175
FUJI GX 680 MK1-3 Comp .....£895-£1875
FUJI GX680 MK1-3 Comp .....£895-£1875
FUJI GX680 LENSES-50-300mm .....£ASK
FUJI GX680 500mm+Accs,rarity .....£ASK
FUJI GX680 AE-FINDER,asnew £575
FUJI GX680-111 BEATTIE SCREEN £225
FUJI GX680 POLABACK-11,BOXED £325
FUJI GX680-111 220 insert £225
GANDOLFI(LOUIS)5x4-10x8 .....£TALK
GANDOLFI 5x4 VARIANT-3,NEW? £1995
HASSEL FLEXBODY/ASNEW ..£1695-£1995
HASSEL PME 45,BOXED,NEW?.....£1195
HASSEL PME 90/ASNEW .....£425-£675
HASSEL PM45/BOXED,NEW .....£395-£625
HASSEL ACUTEMAT-GRID/SPLIT £169
HASSEL EXPAN/11+45/BOXED£1095-£2450
HASSEL EXPAN 30mm,C-fltr,Etc.....£NEG
HASSEL EXPAN 45mm/90mm ....£375-£545
HASSEL EXPAN CAPS/HOODS .....£ASK
HASSEL 100mm CF/i/ASNEW ..£899-£1945
HASSEL 903SWC/ASNEW .....£2575-£3295
HASSEL 205TCC,COMP,ASNEW £2895
HASSEL 205FCC**COMP,UNUSED £5995
HASSEL E12/E16 Mag,NEW.....£995
HASSEL 60-120mm FE,NEW £1995
HASSEL 501C/CM COMP .....£1195-£1695
HASSEL 503CW,COMP/NEW? £1395-£2625
HASSEL H1,Comp/ASNEW .....£1695-£2675
HASSEL H1+PHASE ONE P25.....£NEG
HASSEL H system 35-300mm lenses....£ask

HASSEL 180mm CF/E/asnew ....£795-£1525
HASSEL 150/250mm T*/ASNEW £345-£999
HASSEL 120mm CF/i/E MKRO ..£995-£1975
HASSEL 140-280mm/ASNEW ..£895-£1695
HASSELBLAD H2,COMPLETE NEW £3475
HASSEL 202FA COMPLETE ....£1745-£2175
HASSEL 40mm CF-FLE/asnew ..£995-£1995
HASSEL 40mm CFE-IF .....£2595-£3475
HASSEL 250mm FE/ASNEW.....£895-£1345
HASSEL/METZ 4504 TTL FLASH.....£ASK
HASSEL SCA 390 ADAPTER £145
KONICA HEXAR RF+50mm.....£875-£1495
LEICA PRADO 6x6 PROJECTOR £575
LEICA DIGITAL MODULAR-R.....£2475
LEICA M8,BL/CHR/NEW? .....£1875-£2475
LEICA UV/IR FILTERS,NEW?.....£ASK
LEICA SUMMARIT-M,35,50,75 .....£ASK
LEICA 111G BODY .....£599-£1175
LEICA 5cm,9cm SUMMICRON SCREW£ASK
LEICA SUMARIT L39 5cmf1.5,ASNEW £595
LEICA 5cm-SUMMARIT UV/HOOD .....£ASK
LEICA ZEISS 18mm-M,NEW? £1075
LEICA 21mm,24mm f2.8M/ASPH ..£995-£2195
LEICA 28mm f2 APO/6BIT .....£1775-£2195
LEICA 35mm f2M/NEW .....£775-£2295
LEICA 35mm f1.4/ASPH.....£995-£2445
LEICA 50mm f2/f1.4/ASPH.....£695-£1895
LEICA 50mm f1 NOCTILUX 1st&2nd ..£NEG
LEICA M1,M2R,really nice .....£neg
LEICA M2,M3,M4-2/P .....£ASK
LEICA CL/ANNIV body .....£325-£795
MINOLTA CLE,28,40,90,OUTFIT.....£1699
LEICA M4,CHR/BOXED/ASNEW .....£NEG
LEICA MR4,CASED,ASNEW.....£295
LEICA M4-CASE,BOXED,UNUSED £325
LEICA M5/3L/BXD-UNUSED .....£695-£1675
LEICA M6 PLATINUM+50f1.4,boxed ..£5995
LEICA M6 TITANIUM/UNUSED £1475-£1895
LEICA M6/TTL,CHR/BXD-UNUSED £1795
LEICA M7/Boxed/UNUSED? ....£1375-£1995
LEICA R8/R9/BXD-ASNEW .....£425-£1195
LEICA PRADO-66 +300mm f2.8 .....£NEG
LEICA PROJECTOR LENSES,NEW.....£ASK
LEICA MINILUX, asnew £325
LINHOF MASTER/TECHNICARDAN .....£ASK
LUMIDYNE PORTABLE FLASH .....£ASK
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MAMIYA RZ67-11+110,BXD,NEW?.....£995
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MAMIYA 120-A MACRO 645/AF ..£595-£899
MAMIYA 150mm f2.8,645 .....£475
MAMIYA 7/7-11 Body.....£399-£995
MAMIYA 7 LENSES-43mm-210mm ....£ASK
MAMIYA RZ67/11+110mm.....£525-£799
MAMIYA RZ PHASE-ONE PLATE £475-£675
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METERS-DAYLIGHT/FLASH,LOTS-OF..£ASK
MINOLTA/SONY 15f2.8SIGMA FISH £475
MINOLTA/SONY 17-35 f2.8-4,NEW £595
MINOLTA 70-210f4,CASED,ASNEW.....£295
MINOLTA APO 100-300/400mm..£295-£695
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MINOLTA/SONY 600f8 SIGMA,NEW? ..£575
MINOLTA/SONY 35-105f2.8 TMRN £475
MINOLTA/SONY 50mm MACRO,asnew £275
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NIKON F6 body/UNUSED .....£995-£1745
NIKON S3 2000 KIT,UNUSED .....£offers
NIKON S3 OLYMPIC+50f1.4 .....£NEG
NIKON SP Sp.Ed+35f1.8,NEW? £4775
NIKON 35Ti/unused? .....£325-£425
NIKON 28Ti/BOXED/UNUSED? ....£425-£675
NIKONOS 1VA/V+35/UNUSED? ..£295-£795
NIKON PC-SHIFT 28mm,35mm .....£ask
NIKON 14mm/18mm f2.8AFD ....£745-£995
NIKON 8mm f4SIGMA FISHEYE.....£545
NIKON 8mm f2.8AIS,RARITY £3295
NIKON 15 f3.5AIS/asnew .....£675-£1295
NIKON 16mm f2.8D Fish ..... £395-£575
NIKON 16mm f2.8AIS/asnew .....£395-£675
NIKON 18mm f3.5/f4 AIS .....£495-£895
NIKON ZEISS 50f1.4,NEW? £495
NIKON 60mm f2.8D Micro .....£175-£295
NIKON 85mm f1.4 AIS .....£495-£875
NIKON 105f1.8/135f2 AIS.....£499-£899
NIKON 120 MEDICAL/NEW? ....£745-£1495
NIKON 200mm F2 ED AIS .....£1795-£2975
NIKON 600 f5.6/f4/AIS .....£1895-£3995
NIKON D300s/700/D3x/UNUSED .....£ASK
NIKON 12-24mm AFS.....£575-£699
NIKON-TOKINA 12-24DX.....£369
NIKON 14-24,24-70mm N .....£975-£1125
NIKON 17-35mm f2.8 AFS .....£995-£1495
NIKON 17-55mm f2.8DX .....£645-£875
NIKON-TAMRON 17-50f2.8 .....£295
NIKON 20-35mm f2.8 AFD .....£445-£795
NIKON 16-85DX,ASNEW £375
NIKON 18-70/135 DX AFS .....£165-£245
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NIKON 24-70f2.8/UNUSED.....£945-£1125
NIKON 24-120mm/VR .....£225-£475
NIKON 35-70mm AF/D .....£475-£595
NIKON VR 70-200f2.8 .....£1125-£1295
NIKON 70-210AFD/70-300ED.....£225-£295
NIKON 80-200mm f2.8AFS.....£995-£1295
NIKON 80-400mm VR .....£745-£995
NIKON 50-300mm f4.5.....£975-£1525
NIKON 300mmf2.8 AI/S .....£875-£1475
NIKON 300mm f4 ED/AFS .....£445-£895
NIKON 300mmf2.8AF-ED .....£1695-£2250
NIKON 500mm f4 AF/S.....£3250-£4625
NIKON-AF 200-500 TMRN .....£645-£795
NIKON SB 29 MACROLITE.....£299
NIKON SB200 R1C1 MACROKIT £525
NIKON SB-21 MACROLITE-F3 .....£275
NIKON SB-17(F3) NEW? £199
NIKON DW1(F2)WLF,UNUSED?.....£195
NIKON DA30,DW30.DW31,MF28 .....£NEG
NORMAN 2/400B PORTA-FLASH £395-£625
OLYMPUS 7-14mm,BXD,UNUSED.....£1195
OLYMPUS 14-54mm/UNUSED? ..£245-£345
OLYMPUS 40-150ED .....£99-£195
OLYMPUS 50-200f2.8-3.5ASNEW £825
OLYMPUS OM4Ti,BL,BXD,UNUSED....£1195
OLYMPUS OM4Ti,CHAMP,NrNew £795
OLYMPUS PEN FT,Bl+42mm f1.4.....£645
PENTAX 6x7-67-11AE,VARIOUS£495-£1695
PENTAX 67 AUTO BELLOWS .....£595-£895
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PENTAX ED 200f2.8/300f4SDM ..£675/£875
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PROFOTO 7B MULTI-CHARGER.....£295
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ROLLEIFLEX-1,1929,CASED,CAP £995
ROLLEIFLEX TELE-ROLLEI,asnew .....£NEG
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ROLLEI PQ 110mm f2 ZEISS,NEW .....£NEG
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SIGMA 180f2.8 1:2 MACRO,NAF £475
SIGMA 70-200mm f2.8DG/CAF/NAF £525
SIGMA 135-400,CAF/NAF,NEW? £399
SIGMA 170-500DG,CAF?NAF,SONY.....£545
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SONY HDV HC5 HiDef CAMCORDER £599
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WESTON EUROMASTER-11,NEWCELLS....£159
YASHICA DENTAL-11,100mm MICRO ..£475
ZEISS BIOTAR 7.5cm f1.5(M42) .....£neg
ZEISS 40/120mm PQ,ROLLEI SL6008 £ASK
ZEISS 300mm f2.8APO CONTAX AE ....£POA
ZEISS 300mm f4 CONTAX AE.....£399-£525
ZEISS 21mm+FINDER-CONTAREX £695
ZEISS 35mm f2,BLACK-CONTAREX.....£995
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CANON 1DS MK11 .....£1395-£2275
CANON EOS 1D MK11/n.....£695-£995
CANON EOS 1DS/asnew.....£695-£1075
CANON EOS 1D .....£375-£545
CANON EOS 5D/ASNEW.....£695-£895
CANON EOS 10D/D60.....£145-£195
CANON 30D,40D/UNUSED .....£299-£495
CANON 50D/BXD/NEW UK .....£525-£699
CANON 20D + 18-55.....£275-£345
CANON 300-400D+18-55 .....£195-£345
BG ED3-D30,D60,10D .....£69 - £89
FUJI S1/S2/S3PRO.....£169-£399
Kodak DCS Pro(C,N)/new? .....£ASK
Kodak DCS Pro14N/512 .....£545-£745
Kodak DCS 420,520C,760 .....£offers
LEICA DIGILUX-3 +14-50 .....£895
Minolta RD175(Dynax Mount) .....£offers
PANASONIC G1+14-45ASNEW £425
PANASONI GH1+14-140,ASNEW.....£745
PAN-LEICA 45mmMACRO,UNUSED £545
PANASONIC 45-200mm,BOXED £275
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NIKON D70/70s/D100.....£185-£295
NIKON D70S,BOXED,UNUSED.....£345
MBD100 Grip/new(D100) .....£59-£79
Nikon D1/X kit/asnew .....£225-£495
NIKON D2H.....£495-£695
NIKON D2X/D2XS.....£695-£995
NIKON D3/x,700,300s/UNUSED .....£ASK
NIKON D80/D200/ASNEW .....£345-£599
OLYMPUS E1/BXD/ASNEW.....£245-£375
OLYMPUS E3/BXD/ASNEW.....£595-£825
OLYMPUS E420-520+14-45 .....£225-£345
OLYMPUS HLD-2+BTRY.....£169-£225
OLYMPUS 7-14mm,UNUSED.....£1195
OLYMPUS 50mm f2 MACRO .....£345-£425
OLYMPUS 14-54f2.8-4 .....£269-£325
LEICA 14-50mm f2.8-4(4/3rd).....£525
PENTAX K10/20/200D+18-55 .....£ASK
PENTAX 360-540FGZ FLASH.....£ASK

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Mamiya RZ Comp+Hassel Digiback .....£neg
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LEICA D_LUX 2,UNUSED.....£295
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NIKON P3(VR)8.1mp,NEW UK.....£175
NIKON COOLPIX P5000/5100 ....£169-£225
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RICOH GR DIGITAL £185
RICOH GX100/200+VF/NEW .....£195-£375
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SONY H9,15x,asnew £195
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SONY PD150/170/NEW .....£875-£1475
Sony IP1/5/7 NEW .....£375-£575
Sony VX1000/2000.....£495-£1275
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SONY HDV HC5,new? £545
SONY DSR-570+6-80mm £5575
Various amateur/pro camcorders .....£ask

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EOS 1DS MK111 .....£2450-£4750
EOS 1D MK111/UNUSED .....£1395-£2275
EOS 1DS MkII.....£1375-£2275
EOS 1DS.....£695-£875
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EOS 5D/BOXED/UNUSED? .....£645-£895
EOS IV/HS body/UNUSED .....£445 - £795
EOS 1/N/HS/1NRS.....£145 - £595
EOS 3/BOXED/ASNEW .....£195-£495
EOS 5,5QD bodies .....£125 - £225
EOS 10/100,300/V/new .....£69 - £169
EOS 600/620/650 .....£45 - £85
EOS EF(manual) .....£49 - £89
EOS 500/N/1000/f/n .....£39 - £79
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EOS 1 Polaroid back .....£offers
20mm/24mmf2.8USM/asnew.....£245-£375
24mm TSE,45mm TSE/asnew ....£625-£895
28mm f2.8 .....from£99
28mm f1.8/NEW.....£275-£395
28mm f3.5 Nikkor,PC, ...£995
50mm f1.4USM/NEW UK .....£245-£299
50mm f1.8Mk11 .....£55 - £79
85mm f1.8 USM .....from £175
85mm f1.2L/L11.....£1225-£1625
100mm f2/f2.8 Macro.....£225-£375
300mm f2.8L/IS .....£1895-£3495
SIGMA 300f4,400f5.6,500 .....£ASK
300mm f4 L/IS/asnew .....£545-£1045
400mm f2.8L,Mk1/11/IS .....from £2695
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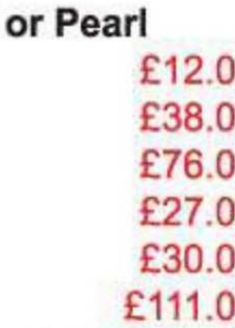
Smooth Lustre Duo 280gsm

A4, 100 sheets	£48.00
A3+, 25 sheets	£38.00

Gold Fibre Silk 310gsm

A4, 50 sheets	£38.00
A3+, 50 sheets	£81.00
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A4, 100 sheets	£24.00
A3, 50 sheets	£27.00
A3+, 50 sheets	£37.00
61cm (24") roll	£63.00

Photo Matt Canvas 350gsm

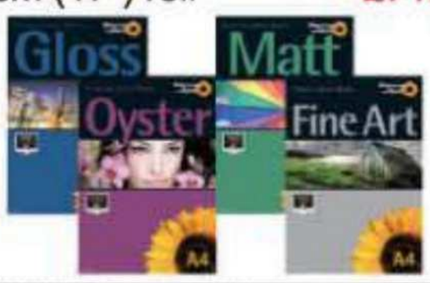
A4, 10 sheets	£16.00
A3, 10 sheets	£29.00
61cm (24") roll	£108.00
111.8cm (44") roll	£198.00

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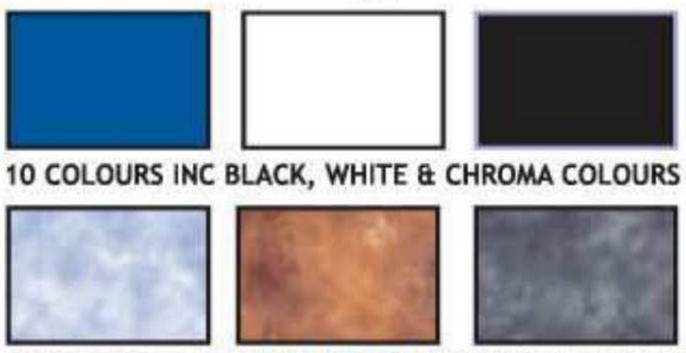
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C41 / B&W - 24	8.84	13.30	16.49	31.19	---	---	---
C41 / B&W - 36	12.65	19.04	24.13	43.58	---	---	---
C41 XPAN	---	---	---	---	13.72	18.06	23.34
E6 - 24 exp.	12.17	18.37	23.04	---	---	---	---
E6 - 36 exp.	17.59	26.20	31.44	---	---	---	---
E6 XPAN	---	---	---	---	18.18	23.95	30.97

Process & Print 120

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Film / no of exp.	5"x 4"	5"x 5"	7"x 5"	8"x 6"	8"x 8"	10"x 8"	10"x 10"
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C41 12 exp.	---	8.76	---	---	15.71	---	23.96
C41 15 exp.	9.36	---	12.95	17.30	---	24.25	---
E6 10 exp.	10.99	---	15.07	20.76	---	28.15	---
E6 12 exp.	---	13.02	---	---	23.69	---	36.16
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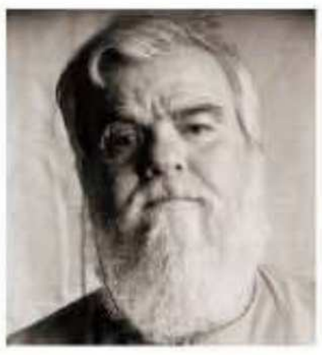
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ROGER HICKS

Faced with digital obsolescence, should we really feel pressured to upgrade our cameras?

IN MARCH 2011, the space shuttle *Discovery* made her final voyage – her 39th launch since she was built in the early 1980s. At around the same time, *Voyager II* reached the outskirts of the solar system, heading into outer space. *Voyager II* was launched in 1977.

The connection between these two spacecraft and digital photography is not hard to see. It is an article of faith among techno-nerds that anything electronic will be obsolete and worthless in five years. There is no sense, they therefore maintain, in spending much money on a digital camera because in a few years' time something better will come along. Some go so far as to pontificate that a Leica M9, costing close to £5,000 today, will be 'worthless' in half a decade and become 'an expensive paperweight'.

Now, clearly, this is nonsense. The only way that a camera becomes 'worthless' is when it stops taking pictures – or at least, in the case of digital cameras, when it stops taking pictures that can be downloaded and processed. True, the value may go down dramatically if a newer camera does things very much better, but at this point you have to ask what 'very much better' means.

For example, my M9 is 'very much better' than my M8 because it is full frame (so I can use all my old Leica lenses with no crop factor) and it needs no IR/UV filters. On the other hand, the M8 was introduced in 2006, almost five years ago, and still has a very significant second-hand value. What is more, assume it has been used to shoot the equivalent of just under two rolls of slide film a week for four years, at £10 a roll, processed and mounted. That's £4,000 – more than the camera cost new. To be sure, it may have lost something between one half and two thirds of its new price, but even in the face of a camera that is 'very much better', it still fetches more money second-hand than most 'classic' film Leicas. Some paperweight!

No doubt the M10 will be better still, but will it be that much better that an M9 owner such as myself will feel that they have to buy the new camera? It is hard to see how it could be. The M9 does what I want, and it does it very well. Even if the M10 does it better, as I am sure it will, I grievously doubt that I shall be able to find the money to pay for what will be, for me, relatively minor improvements. I want to go on using my M9 for a very long time.

This brings us back to *Discovery* and *Voyager II*. No doubt *Discovery* was updated a great deal over the almost 40 years that she flew, but the basic design meant that anything faulty could be replaced even if it wasn't updated. In other words, rather like my 1972 Land Rover, there was no 'planned obsolescence'. One day, *Discovery* would have to be retired, but until then there was nothing that couldn't be fixed. It might seem that she was as well designed, and as well built, as anything made by man can be. But if anything, *Voyager II* was built even better than *Discovery*. Not only was the design life 'as long as possible', it was also 'as long as possible with absolutely no maintenance or repairs'.

> **'It is a fair criticism that if a Leica M9 were to be built to aerospace standards, where lives depend on reliability, it would probably cost several times more than it does now'**

Now, it is a fair criticism that if a Leica M9 were to be built to aerospace standards, where lives depend on reliability, it would probably cost several times more than it does now. On top of that, if it were being built by one of the usual military contractors, they would cheerfully add another zero to allow for the fact that it was a government contract, so a $25,000 camera would be billed at $250,000.

On the other hand, reliability is a matter of rapidly diminishing returns, and reparability is a matter of design. After all, a camera doesn't have to be as reliable as a spacecraft. 'Very reliable indeed' is all you need, and 'readily reparable' is all you need on top of that. Well, that and the continuing availability of parts. Imaging chips are nothing like as easy to make in a backyard workshop as Land Rover parts, but equally Leica has promised 20 years of parts availability from introduction for the digital M series.

No one should be surprised when cheap consumer electromechanical devices fail. Nor should they be surprised when they are either irreparable, or cost more to repair than to replace with new. But to judge top-quality electronics by the same standards is downright feeble-minded. AP

Roger Hicks is a much published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife Frances Schultz. He has been a freelance photographer/writer since 1981, contributing to many magazines. Visit his website at www.rogerandfrances.com

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